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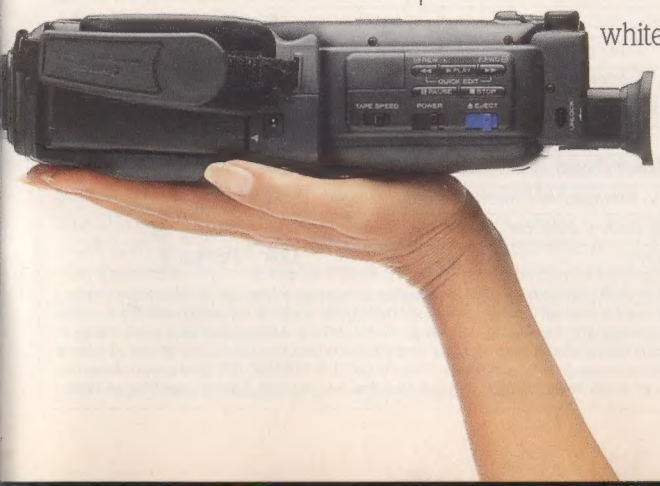

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On Christmas morning, will your favorite video buff see the right stuff under the tree? Consult our holiday gift guide to make the job easier. Photograph by Jay Brenner

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The Audit Bureau

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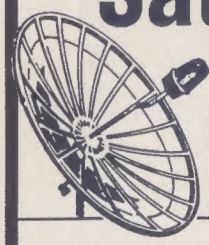

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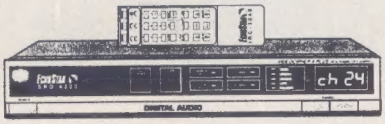

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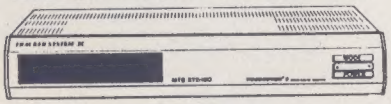

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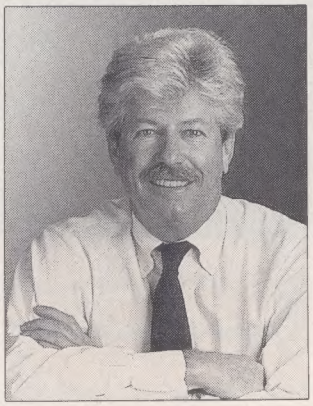
CHANNEL ONE

The European Picture



I have seen the future—and, sadly, it doesn't work here. Early in 1991, Thomson Consumer Electronics will begin selling TV sets capable of displaying widescreen 16:9 pictures, in addition to conventional 4:3 images. But, despite Thomson's towering posture in this country (RCA, General Electric), 16:9 sets will first see the light of day in France, Germany and Italy.

That's because a variety of widescreen broadcasts will soon be launched in all three countries, while the future of 16:9 broadcasting in this country remains completely up in the air.

It's a shame. Watching widescreen programs on one of the new Thomson sets is a startling adventure, bringing a dramatic new dimension to the viewing experience. Thomson began demonstrating widescreen sets last year at the International Audio/Video Fair in Berlin, but a recent demonstration at the firm's Paris headquarters marked the first time U.S. journalists were exposed to live 16:9 experimental broadcasts.

As far as I'm concerned, widescreen, 16:9 display of music, drama, sports and other video programming is the link which could give the home theater concept true meaning. If Thomson's European 16:9 venture is successful, it may just trigger some U.S. widescreen broadcasting activity. Let's hope so. More about Thomson and the European video scene in our January issue.

•

For many videophiles, too much is never enough; true nirvana can be achieved only through total, 24-hour-a-day immersion. We can't promise that, but we're working on it. This month, *Video Magazine* is offering its readers the chance to sink even further into video bliss through participation in the CompuServe CEFORUM. CEFORUM is an ongoing, online computer seminar, shopping service and Q&A session all wrapped into one. For more details, and for our special introductory CEFORUM offer, see page 20.

•

If it doesn't work in the home, take it on the road. That's apparently the thinking behind Matsushita's decision to sell a car cassette player in Japan that plays both VHS and S-VHS. Who knows? Maybe it'll work.

Art Levis
Editor-in-Chief

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EDITED BY BRIAN CLARK

FEEDBACK

Peter Panned

Regarding your review of *Peter Pan* ("Kidvid," Oct. '90), since when must all art conform to 1990 stylish "right thinking?" Please spare us sermonizing from the left or from the right. "Honestly, would you want to live with him?" asks Marianne Meyer. Okay, let's be honest. Who would really care to live with any of the cinema's great (read interesting) heroes or villains? If your critics really want "politically correct" fare, they should stick to *Cagney & Lacey* reruns.

A.J. Lehe
Talladega, Alabama

Address correspondence to Feedback, Video Magazine, 460 West 34 Street, New York, NY 10001.

Disney's Pan: "Honestly, would you live with him?"

Paradise deBetable

I think Mark Fleischmann's article ("The Beta Maze," Sept. '90) is a bit too optimistic. Where is the Beta paradise he describes? Sure, we may be able to buy a mail-order tape for $4.95, but who wants to see *Taiwan: Exotic Blossom of the Orient* or *Marie Osmond's Exercises for Mothers-to-be*? As for blank tape, it's almost impossible to find brands other than Sony, and even Sony tape is unavailable for long periods of time. Sony barely supports the format, offering three no-frills Beta VCRs and pricing ED-Beta machines beyond the reach of average consumers.

Dan Petitpas
Hyde Park, Massachusetts

Ashes to ashes...

In the last 60 years I've contributed vast amounts of money to film and video conglomerates. I started with silent movies, then went from regular 8mm to Super 8 film. Next came sound. Models came and went like grains of sand in the desert. Then came video. I jumped in and bought a Panasonic PK957, a two-piece monstrosity that required a sturdy shoulder. I took it on a tour out West and shot only one two-hour tape before my shoulder gave out.

Lo and behold, the one-piece camcorder arrived. I thought I'd keep ahead of the game and go Super VHS, so I bought the Panasonic AG450 camcorder and changed my VCR and TV set to maintain compatibility. Now I read ("Silent Running," Oct. '90) that JVC may introduce a new and improved S-VHS camcorder called the Mark II, which will raise format quality to "even greater heights." Thank God I am no longer in the market due to my age. Now I can use my money to buy a better casket. At least it will be a one-time buy.

Aram Tokmakian
Seekonk, Massachusetts

Covering the bases

Thanks for covering Super VHS ("Silent Running," Oct. '90). I think this is the video format most likely to succeed VHS, mainly because it means that millions of VHS owners won't have to abandon their video collections. More people will become interested if more articles and reviews are done.

Wendell Reid
Chicago, Illinois

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Exxxisting laws

It appears that Robert Angus is more interested in obfuscation than getting to the heart of the matter ("Off the Air," Aug. '90). Angus seems to imply that free speech is under attack by asking "Whatever became of the First Amendment?" If he had done his homework he would know that pornography has never been protected by the First Amendment. Alabama District Attorney Jimmy Evans is merely seeking to enforce existing laws. Yet Angus would prefer that we chase after the red herring of alleged "signal piracy" or weep for Exxxstasy channel subscribers who have already paid for programming.

Timothy Huskey
Vista, California

Taping by the numbers

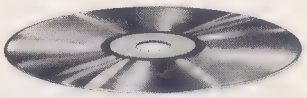
Doug Bowers' "Tech Tip" (July '90) offers a method of calculating how long to record a tape at SP speed before switching to EP in order to record a program exceeding the normal SP recording time. While his suggestion is interesting, and one I had not considered before, his formula is only a close approximation. The exact formula is no more difficult to use, and may be even easier, since it involves only whole numbers.

To calculate the time in minutes at SP, multiply a tape's total SP recording time by three, then subtract the program time in minutes. Divide by two to obtain the SP time. This method is based on a mathematically rigorous derivation using a tape's nominal SP recording time. It works with VHS tapes of any standard length.

Frank H. Taylor
Carrolton, Texas

A call for questions

Is there a thorny video question, a stumper about choosing, shopping for or buying video equipment that you've always wanted to put to a video dealer, but never have? Send it to us. *Video Magazine*'s February 1991 issue will feature our second annual special section devoted to shopping-related issues—and your inquiry can be part of it. We'll run the toughest queries we receive past America's top specialty retailers for answers and advice. Whether the subject is camcorders, VCRs, TV sets, home theaters, special installations or any related video puzzler, we'd like to hear from you. Send queries to Retail Questions, *Video Magazine*, 460 West 34 Street, New York, NY 10001. ■



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EDITED BY KENNETH KORMAN

GAZETTE

To Russia with Love: Fred Astaire sings the praises of the capitalist system in the red-scare classic *Silk Stockings*, a musical remake of *Ninotchka*.

Seeing red, Hollywood-style

The collapse of communism in Eastern Europe did more than sweep a group of dictators into oblivion. Gone with them are the purpose and background behind an entire generation of American movies — mostly made between 1935 and 1970 — in which communism was the enemy to be opposed and stamped out by any means possible. Future generations may not recognize the significance of the Berlin Wall, much less sentiments such as "better dead than red" or the phrase "red menace." But now is the perfect time to take a look back at the uniquely entertaining "red scare" genre — many (but not all) of these movies are readily available on video.

The 1930s, during which communism was little more than a competing ideology, produced the mildest batch of anti-communist films. The Hollywood studio chiefs found laughter the best weapon against this vague threat, and Ernst Lubitsch's *Ninotchka* (MGM/UA Home Video) was probably the best and most sophisticated of these films. More representative of the era (though not yet on tape) are *Red Salute* (1937), in which Barbara Stanwyck is cured of her infatuation with a communist student organizer by tough soldier Robert Young, and *Public Deb No. 1*, in which wealthy heiress Brenda Joyce is spanked out of her communist leanings by future U.S. Senator George Murphy.

By the late '40s, subtlety had all but disappeared from these movies. *Red Nightmare* (Video Yesteryear), produced by Warner Bros. for the Department of Defense, begins with Jack Webb grimly describing Soviet efforts to infiltrate American society, then proceeds to show what life might be like under communist rule. An American worker (*Maverick*'s Jack Kelly) wakes up one morning to find his home, job and union overrun by commie informers.

Eastern Intrigue: Paul Newman in *Torn Curtain*.

Made the same year, Rouben Mamoulian's *Silk Stockings* — based on Cole Porter's musical adaptation of *Ninotchka* — poked some good, lighthearted fun at communism, and featured "Siberia," a wryly worded depiction of the Soviet region as a winter resort, performed by Peter Lorre and Jules Munshin.

Red scare movies became calmer in the '60s — perhaps as a result of our realization that peaceful coexistence was necessary for survival. Anti-communism became the stuff of slickly made spy thrillers. But again, viewers in the future may well have a hard time understanding the significance of titles like *Funeral in Berlin* (Paramount Home Video) or the Iron Curtain machinations of Alfred Hitchcock's *Torn Curtain* (MCA/Universal), especially in light of the fact that traveling from East to West Berlin is now easier than escaping most urban rush hours. **—Bruce Eder**

Classic trailers now on cassette

During Hollywood's golden age, movie trailers were the most efficient way for studios to promote upcoming releases. But these fast-paced previews were frequently more exciting than the movies they were designed to plug.

Thanks to the efforts of Bill Longen, founder of Trailers on Tape, collectors and film buffs can still enjoy this unique art form. Longen, a former film editor and avid collector, has compiled 16 VHS cassettes from his library of more than 5,000 trailers.

Trailer Hitch: *The Hitchcock Collection* features a number of appearances by the master of suspense.

"I've been a collector for more than twenty-five years," Longen says. "Besides my own material [acquired mainly from movie theaters], I also have access to a large private collection." Longen primarily deals with movie trailers made before 1970. "By the late sixties, the classic trailer period was over anyway," laments Longen.

Longen's trailer compilations are arranged by subject matter. Available titles include *The Hitchcock Collection*, *Midnight Movie Madness*, *1939—The Vintage Year*, *True Duke—A Tribute to John Wayne*, *Musicals*, *Sci-Fi*, *Drama/Romance* and more. "We're transferring to tape on a constant basis, but we've barely scratched the surface of the material we have available," Longen says.

For more information or a free catalogue, write to Trailers on Tape, 1554 Grove Street, San Francisco, CA 94117.

—Lowell Goldman

HITCHCOCK: BRIAN CLARK

Preservation Act: Director William Friedkin supervised *Sorcerer*'s painstaking video transfer.

Resurrecting Friedkin's Fave

If you were free-associating the films of director William Friedkin, you would be far more likely to come up with enormously popular titles like *The Exorcist* or *The French Connection* than *Sorcerer*. Yet this 1977 film is the one Friedkin feels closest to and cares most about. Now, 13 years after an abridged theatrical release, this taut, visceral and much-overlooked adventure film is available on video from MCA/Universal.

Starring Roy Scheider, *Sorcerer* is the story of four men transporting highly volatile explosives across the jungles of South America. While it's dedicated to H.G. Clouzot's 1952 French suspense film *The Wages of Fear* (which has the same premise), *Sorcerer*, says Friedkin, was more influenced by *The Treasure of the Sierra Madre*, one of Friedkin's all-time favorites. He says that what he got most from the Clouzot film was not its story, but its timeless metaphor for the world situation: "All these strangers who are sitting on a load of dynamite that could blow up their world having to cooperate or perish."

Friedkin believes that *Sorcerer*'s initially harsh reception came from the public's craving for clear-cut visions of good and evil, which *Sorcerer* does not offer. Plus, the film opened within days of *Star Wars*, which fulfilled this need. Says Friedkin: "*Sorcerer*'s characters have equal parts courage and cowardice, and are not especially good or especially evil." According to the director, this is simply more realistic.

Recently Friedkin spent seven weeks fine-tuning *Sorcerer*'s color and remixing its soundtrack into stereo for video release. "With colors more vivid than film technology could ever approach, this video is the most perfect presentation of this film possible," Friedkin says. He believes with the technology that video affords, the bulky, ephemeral film print will soon go the way of the LP, especially as a method of preservation. But the director says he won't mourn the death of prints—not with the versatility and compactness offered by videotape and disc.

—Jon Silberg

Video Flashes

Learning with Laser. Schoolteachers in Texas may soon be able to put their students' familiarity with video to unprecedented use in the classroom. The Texas State Textbook Committee has become the first such body in America to recommend the adoption of a laserdisc-based curriculum. The program, Optical Data Corporation's *Windows on Science*, would supplement traditional textbooks in elementary schools across the state. Teachers in Round Rock, Texas, who have been using the disc system in a trial program were impressed with the enthusiastic response of students. At presstime, the Texas State Board of Education was expected to approve the program for use beginning in 1991.

Shoppers' Revenge. Ever wonder if all those New York electronics stores catering to innocent tourists are really going out of business, as their ten-foot banners always seem to claim? So has the City of New York's Department of Consumer Affairs. After receiving more than 140 consumer complaints since 1987 regarding a Midtown store called Camera World and Sound, the city shut the store down—but not before issuing its owners an official New York Going out of Business license. But the store had to agree to a seven-day, no-questions-asked, money-back guarantee for all remaining customers to receive the license.

Pixel Power. A California-based company called Aura Systems is preparing to demonstrate a new video system intended for movie theaters. The system is centered around a 3,000-by-2,500-pixel projector which, according to the company, produces an image superior to that of projected 35mm film. The system relies on tiny controllable mirrors, one for each pixel. Films would be delivered electronically to each theater, ending the tremendous expense of multiple film prints. But at a cost of $20,000 per projector, the systems are unlikely to be in place before the end of the century — should Aura's claims of unsurpassed quality prove to be true.

Watch what

Audio Menu
1 FM Station Preset
2 AM Station Preset
3 FavOR Preset List
4 Dolby Surround Set Up
Press number to select
Press MENU to exit menu

CD Magazine List
Map Title
46 CHOPIN
47 BACH
48 HANDEL
49 STRAVINSKY
50 BARTOK
Use ADJUST to select
Then press ENTER
Press MENU for next

TV Tint

Time Delay Set
Front 16 Surround 18
Use 10-keypad to enter
distance (feet) from you
to the surround speakers
Then press ENTER
Press MENU anytime for
Audio Menu

Tape Menu
1 Tape1 Counter Reset
2 Tape2 Counter Reset
3 On Screen Counter
4 Counter Search
5 Intro Scan Time Set
Press number to select
Press MENU to exit menu

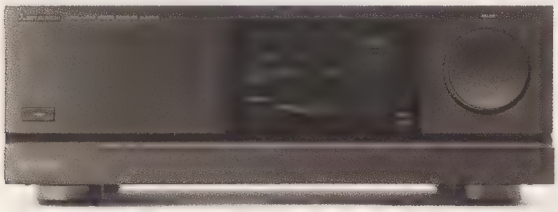
VCR
REW
REM 0:49

you're doing.

This is something you won't see anywhere else in this magazine.

A home theater that isn't just technically advanced, but also refreshingly easy to use, thanks to one of the simplest on-screen operating systems ever devised.

Not only does it visually confirm each and every command. With the help of its on-screen



The M-R8010 receiver, with on-screen Dolby Pro Logic™ Surround setup.

menus you can narrow in on specific functions step-by-step, screen-by-screen.

As a matter of fact it works so well on our TV's and VCR's, that we've extended it to include both our M-C6010 CD changer and M-T5010 dual cassette deck.

But, as with any well-run organization, our system components work best with a coordinator. In this case our new M-R8010 Home Theater

Our M-C6010 CD changer: 8x oversampling and 18-bit dual DAC's.

receiver. With 6 audio/video inputs it can turn a TV, VCR, CD changer and cassette deck into a single, cohesive home theater.

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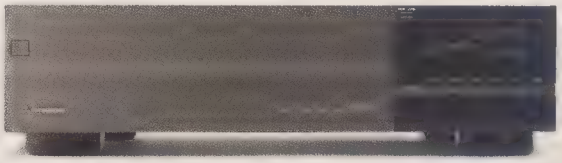

Our HS-U82 Hi Fi VCR, with S-VHS and noiseless visual search.

performs the same function across several components. For example, the play button is the same for CD, VCR, and cassette deck.

The net result is an unprecedented amount of control over your home theater.

Programming up to 20 selections from a 5-disc CD magazine takes a matter of seconds (the memory has room enough for up to 50

The M-T5010 dual cassette deck boasts Dolby® HX Pro and logic control.

different personally titled magazines).

Achieving the perfect surround sound delay is almost automatic (set your distance from the speakers and you're done).

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For additional information, circle No. 8 on Reader Service Card.

LATE NEWS

Kodak announces new video CD format

A new concept from Kodak merges home film-based photography and video. Using the Kodak Photo CD system, storefront developers will be able to transfer up to 100 35mm negatives or slides onto a five-inch compact disc. Consumers will play Photo CDs on $500 decks that resemble audio CD players.

Kodak predicts the discs will cost about $20, with processing for the first 24 shots included. More images can be added to the disc later. Each image fills 18 megabytes of disc space, for resolution equalling that of 35mm film. The company plans to introduce Photo CD players and processing in 1992.

Future Photos: Prototype Photo CD and player.

RCA's new ProScan line

Citing research that says consumers want sophisticated and simple products, RCA has introduced a video line designed for performance and ease of use. While RCA doesn't consider ProScan a separate brand, the RCA logo appears only on the rear panels of the products.

The new ProScan line includes six monitor/receivers and a laserdisc player. Some of the monitors use RCA's new Invar picture tube, said to increase brightness 38 percent. Sizes run from 20 to 35 inches. Expect to see ProScan products in big cities this fall.

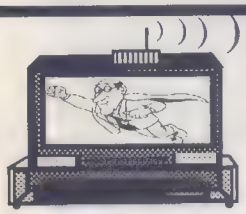
RCA's New Look: The ProScan 35-inch monitor in its custom cabinet.

Big business in big tubes

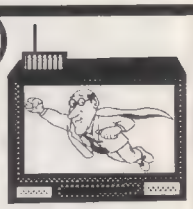
The explosion of demand for home theaters has given manufacturers like Mitsubishi and JVC considerable success with their 35-inch direct-view monitors. Now Toshiba and RCA are hoping to get in on the action. RCA will soon manufacture its own 35-inch tubes for RCA and ProScan sets. Toshiba's plans are equally ambitious. It has converted a huge plant in Horseheads, New York, to produce 35-inch tubes.

Next year, the company will introduce three 35-inch monitor/receivers, from a $2,500 entry-level set to a $4,500 improved-definition model. All will use FST technology, which Toshiba says produces 800 lines of horizontal resolution. ■

LOOK MA!
NO WIRES



With **Innvision** you don't need wires to send a crystal clear picture from your VCR, Cable box, Laser disk player or Video camera to any room in the house. **Innvision** also allows you to watch one video source while transmitting a different source to another TV. Innvision transmitts up to 120 feet through walls, floors, etc.



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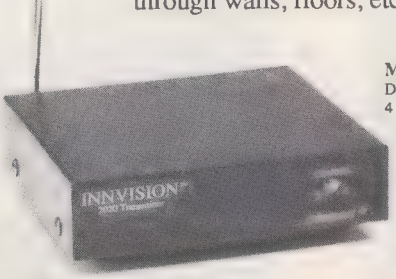

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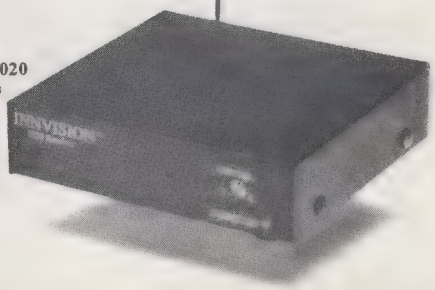
4 1/2 X 4



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STATE OF THE ART

CAMCORNER

Shoot the Indy like a pro

BY MURRAY SLOVICK

"Gentlemen, start your camcorders."

At least, that's what my ears heard when Mari Hulman George recited the magic words—"Gentlemen, start your engines"—that launch the world's most famous auto race, the Indianapolis 500. Race organizers never release exact attendance figures, but the track looked packed the day I attended, and a thrill ran through my body as 33 formula-one cars revved their engines while 400,000 fans roared in approval.

The 74th edition of the Indy 500 was my first, but I came equipped, like others in the stands, to take it back home. My instrument of choice was RCA's Super VHS Pro Edit CC360 camcorder, plus plenty of spare batteries. With their high speeds and constant noise, excited crowds and colorful sideshows, few events can test your videographic skills more than formula-one auto races.

I learned a lot about shooting auto races that day. For example, while I knew a high-speed shutter, like the one on my CC360, would be vital, I found out how fast it really needed to be. I learned about when to leave features on automatic and when to go manual. I learned about where to sit to get the best camcorder views. I learned how to cope with the Indy's awesome sound levels. And I discovered what else there is to shoot before, during and after the race.

The race itself was a gas, but it also proved to be a terrific taping challenge. Here's how I handled it, and how you can get the most out of any race you try to capture as it happens.

The 2.5-mile Indy track is divided into four quarter-mile turns and two straights, each six-eighths of a mile. No spot allows a viewer to tape the entire course. For network coverage, ABC Sports uses numerous positions, including four in-car cameras. My vantage point was stationary, but it assured me of good race footage since I could see the fourth turn, albeit in the distance, most of the front straightaway and the entry into the first turn.

From a camcorder's perspective, the best place to shoot an auto race is at the entrance to a turn. Not only do the cars

MURRAY SLOVICK

Red Rider: Tom Sneva takes the wheel of an RCA-sponsored car for a practice run in this year's Indy 500.

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slow down coming into a corner, but you can see the individual "lines" the drivers take. In addition, most passing, as well as most accidents, occurs at the turns.

In shooting any auto race, but especially the Indy 500, there's more than video to consider. The sound level — a tumult of mechanical, human and amplified announcer sounds — is high enough to reorganize brain cells, and it continues unabated for virtually the entire event. Most Indy veterans come prepared with earplugs or stereo headsets, which also help them keep up with action beyond their line of sight.

If you want to add commentary to your race footage, you'll have to do it in post-production. Fortunately, RCA's Pro Edit camcorders have a package of features—which includes a flying erase head, video and audio dubbing, microphone mixing, edit search and synchro edit—that make later dubbing easy.

THE ROAD TO INDY

The road to victory at Indy begins long before the engines rev up. And so should your racing tape. Plan to arrive at the track a couple of days early. You'll be able to shoot, and experience, practice sessions and the Indy 500 Festival Parade, which is held the day before the race. This year's spectacle featured 24 floats, 28 bands, six big balloons and a throng of 750,000.

Make a point of checking out Gasoline Alley. It requires a special ticket, but you'll be astounded by the cleanest automotive mechanical shops you'll ever see and close looks at the cars. If you hang around during the practice runs, you'll have a great chance of snaring close-ups of Mario Andretti, A.J. Foyt, Big and Little Al Unser and all the other notable drivers who make their living exceeding the national speed limit by 150 mph. If possible, obtain a pass to the pit area. Once there, you can tape pit crews changing four tires and adding fuel in about 15 seconds.

The countdown begins at 8 a.m., when the race cars are rolled out in front of their pits. At 9:45 a.m., the cars move to their starting positions, which are based on qualifying times. The Purdue University Band strikes up "On the Banks of the Wabash," and a series of presentations ensues. My tape features a shot of Vice President Quayle taking a lap around the track at this point, waving from the back of his limousine.

At 10:40 a.m., the Purdue band launches into the national anthem. Five minutes later, the crowd rises again for an invocation. Then, race organizers indulge in another Indy 500 tradition: Indiana native Jim Nabors, flown in from his home in Hawaii, croons "Back Home Again in Indiana."

At 10:50 a.m., Mari Hulman George, of the family that owns the track, unleashes a mammoth mechanical roar with "Gentlemen, start your engines." A bright yellow pace car leads the 33 starters on a series of parade and pace laps. This is your best chance to tape the cars at a normal shutter speed.

The pace car accelerates away off the fourth turn. The crowd screams, and the cars fly down the straightaway—at what seems like Warp Factor 8. Blink, and they've zoomed by.

This is where a high-speed shutter comes in. In fact, the Indy 500 presents camcorders with almost ideal high-speed conditions. Since fast shutters need extra illumination, they're most at home at outdoor, daylight events. When the race action is recorded at high shutter speeds and played on a four-head VCR with field-grade still frames, you'll enjoy exceptional slow-motion and stop-action pictures that reveal the action with little

The new Canon E57 is simply breathtaking.

or no blur. (Bear in mind, you won't notice this advantage at normal playing speeds.)

I found the CC360 a natural for this type of shooting, in particular because you can manually adjust the shutter speed in steps up to 1/2000, and see it indicated in the viewfinder. One drawback is that depth of field diminishes as shutter speed increases. You'll freeze the action, but across a shorter background-to-foreground span. Scene changes at higher speeds are also less smooth than those at the usual 1/60 shutter speed.

Despite these caveats, a high-speed shutter is mandatory for an event like the Indy 500. Here's why: At 225 mph down the front straightaway, the cars travel 330 feet each second, or 5.5 feet in 1/60 of a second. At this speed, it can be guaranteed that any images taped at a normal shutter setting will play back in slow motion as a series of blurs.

However, in 1/1000 of a second, that same car travels only 3.96 inches, giving the camcorder a much better chance of producing crisp, clear stills and fine slow motion. An image shot at 1/1000 or 1/2000 of a second will be visible on a TV set for a full 1/60-of-a-second field. At 1/10000 of a second—a shutter speed available now on a few camcorders—the car travels only 0.39 inches during the time the CCD takes its reading, leading to even better results.

In addition to a fast shutter, the RCA camcorder has an automatic exposure system that controls the shutter speed and the iris together, moving automatically to the best combination of settings for a given light level. This means the camcorder automatically shifts to a slower speed and a wider iris setting if the light darkens.

It also selects the fastest shutter speed usable with available light up to 1/250, a feature I dispensed with since I frequently used 1/1000 and 1/2000 settings. But it was a bright, sunny day and I suffered no loss of color as a result.

The CC360 proved helpful in other ways as well. It offers a range of sophisticated features, yet using it is easy enough to make it suitable for beginners—in large part because of such automatic features as autofocus, auto white balance and auto iris. An 8x zoom lens does justice to the 400-plus line resolution. Given the distances involved, 10x or 12x zoom power might have served me better, but RCA offers a telephoto lens as an accessory.

The CC360 has a character generator that can superimpose titles in eight colors and two sizes, and comes programmed with a register of common words and phrases. (For the coming year, RCA is upgrading the CC360 with a new model, the CC560, which increases the titler's memory and adds a 10x zoom and a telemacro function that lets users focus to 31 inches of the lens.)

As I was taking notes for later titles ("Luyendyke takes the lead"), I wondered how Indy officials keep track of the cars' positions once they start lapping each other. It turns out that each car carries a tiny transmitter that electronically signals a nearby tracking computer each time it passes a buried antenna. The computer figures out each car's position and time.

Finally, don't turn the camcorder off when the winner is announced. The crowd gridlock must be taped to be believed. As weary fans stage their own slow-motion race toward their parked cars, no antic seems too bizarre. A few homeward-bound shots make the perfect coda to a furiously paced day. ■

Murray Slovick is editor of Dealerscope Merchandising.

In fact, the E57 is so full of features, yet so fully automatic, it can turn any moment into breathtaking video.

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BY BOB BARLOW

YOUR MONEY'S WORTH

VIDEO BULLETIN BOARD

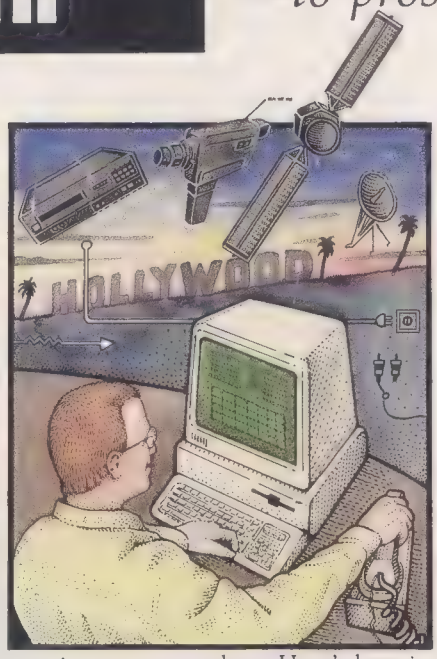
CEFORUM lets your fingers do the talking —to pros & fellow buffs.

Wouldn't it be illuminating to be able to speak informally with powerful executives at major video companies like Sony and Pioneer? Or talk shop with Hollywood's top technical talent? How about comparing notes with other video enthusiasts around the country? Or sharing one-on-one exchanges with sci-fi writer David Gerrold, author of "The Trouble with Tribbles" episode on *Star Trek*?

We know a place where all this—and more—is not only possible, but probable.

It's called CEFORUM, which is short for Consumer Electronics Forum. It's one of a vast constellation of special-interest discussion groups conducted over regular phone lines by people with computers and an itch to chat. CEFORUM operates as an electronic bulletin board on the online network run by CompuServe, one of the oldest and largest such services in the country.

To get in on this round-the-clock mind meld, all you need is a personal computer, a modem, and a CompuServe password and identification number. (The accompanying sidebar describes a special CompuServe subscription offer available to readers of *Video Magazine*.) Once aboard, a new audio/video territory is yours to explore. Here's how it works.



As you log-on, you'll discover that CEFORUM consists of 13 subsections, covering a wide swath of video topics. The titles of the sections are self-explanatory: CEFORUM Information, Video Hardware, Audio Hardware, Video Software, Audio Software, TV/Cable/Radio, Films/Theaters, Satellite Systems, Telephone Products, Miscellaneous Electronics, New Products/News, Community Square and Equipment for Sale.

Each section has a library of text files and computer programs germane to its particular interest area. For instance, the Video Hardware section has a text file that lists discount professional and industrial equipment dealers. Another describes Panasonic's erasable videodisc player. A third file suggests the best ways to connect various sources to Pioneer's Pro Logic-equipped 9500 audio/video receiver.

All these files can be read online or downloaded to your computer for future reference. Also resident in the CEFORUM libraries is a wealth of computer programs, any of which are similarly yours for the downloading. Among them is a program that generates standard video color-bars. Another program makes it easy to catalog your audio and video software. Yet another helps you decide where to place speakers for enhanced imaging.

But, information aside, CEFORUM offers members something even more valuable. "The main benefit of CEFORUM is that when you have a question or a problem, you don't have to spend hours on the phone waiting to talk to a harried customer service rep," notes Dawn Gordon, CEFORUM's sysop, or chief system operator. "You just leave a message, with a question about anything from projection TV sets to cellular phones, and soon—often within an hour—there'll be a flurry of intelligent answers."

These electronic responses come from a wide range of sources. Sometimes you'll hear from other sysops, like laserdisc maven Brett Sherris, world-class film buff Eric "Movie House" Carter or satellite expert Jim Shobert. In other instances, answers come from forum members who have lived through similar problems.

"People will ask flat out, 'What do

How To Go Online

To join the action on CEFORUM, you must first sign up with CompuServe. Fortunately, the process could not be easier. By special arrangement with CompuServe, *Video Magazine* readers are eligible for a free introductory subscription package and $15 worth of CompuServe connection time at absolutely no cost. Just call 1-800-848-8199. Ask for representative 203 and mention that you're a *Video Magazine* reader. The operator will fill you in on the details.

Your subscription to CompuServe will also entitle you to an advance peek into video's future. Starting soon, *Video Magazine* will make the contents page of each upcoming issue available on the forum a few days before the magazine is distributed. It's a great way to stay on top of the latest developments in video.

ILLUSTRATION: GLENN WOLFF

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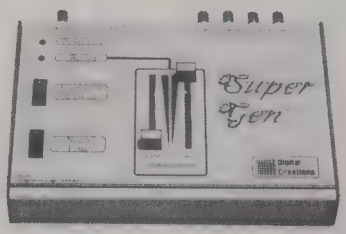

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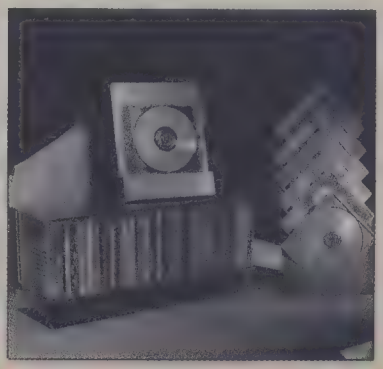

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you think of this unit?' And suddenly there's a lot of interaction among people who have had firsthand experience with the product in question," says Glenn Hart, CEFORUM's audio sysop. "It's also a pleasant way to meet people who share your interests. In video, there are few, if any, user groups, so CEFORUM provides an important way to interact. It's also a source of information members really can't get anywhere else."

Very often, this information comes directly from top executives at major companies. For example, when a new forum member recently asked for guidance on the subject of editing controllers, half a dozen regulars quickly chimed in with well-considered answers. Then, Moe Rubenzahl of Videonics added a concise message that not only presented Videonics' DirectED PLUS editor, but candidly discussed the unit's pros and cons.

In addition to Rubenzahl, high-ranking representatives from Sony, Pioneer, NEC, NAD, Lexicon, NHT, Celestion and others regularly scan forum messages and participate in lively electronic "conversations."

Some exchanges are downright zany. Eric "Movie House" Carter, who oversees discourse in the Films/Theaters section, remembers the time actor Alan Arkin dropped in. Rob Hahn, a Hollywood cameraman and forum regular, was in Santo Domingo shooting *Havana* with Arkin. One evening, Hahn showed Arkin around CEFORUM, and sent out a message that the actor was lonely.

"People started sending him messages, and Arkin responded," recalls Carter. "He said the film was going well, but that Santo Domingo was boring and that everybody was getting sick. It was great."

Stranger still was a recent exchange in which forum denizens argued about the feasibility of time travel, especially the problem of duplicating matter by going back into time and meeting yourself. Science fiction author David Gerrold signed in (as he often does) to settle the matter: "My theory is that if you can invent time travel, the duplication problem will be a minor one to solve and not worth worrying about. I have spoken."

Often, more serious exchanges—also known as message threads—are saved in an appropriate library for forum members to access in the future. A quick sampling of threads reveals one on the subject of laserdisc prices, another filled with advice on setting up a Ku-band satellite system, and a third on professional video monitors.

Other useful CEFORUM features include an Equipment for Sale section, in which members list their used electronics hardware, often at bargain prices; and frequent live online conferences, in which members interact in real time with industry heavyweights. In fact, not long ago, *Video Magazine* Technical Editor Lancelot Braithwaite was the featured guest at one such conference.

But as far as Brett Sherris is concerned, the highest purpose the forum can serve is to make things better for consumers. "If there is one thing I'd like people to know about the forum, it's that it does what some video companies forget to do, which is to educate people and make them better consumers.

"I can bring questions to video companies that otherwise may not be asked. If it weren't for the brisk exchange of information, I honestly don't believe there would have been so many major improvements in the laser format."

Whether CEFORUM is a force for positive change, an effective way to find answers for exotic video questions or simply an entertaining electronic hangout, you owe it to yourself to sign on and introduce yourself. Especially if you have a strong opinion about time travel! ■

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VIDEOTESTS

VIDEOTEST NUMBER 565

JVC Super VHS hi-fi VCR

JVC's HR-S5800U is a handsome, easy-to-operate VCR with enough features to interest even the pickiest videophile. Its Super VHS capability, hi-fi audio and sound menu will appeal to everyone, as will its unified remote control.

Sophisticated users will appreciate the switching noise compensator—which is useful with low-overscan sets—the DA-4 dual-azimuth video heads optimized for both SP and EP, the flying erase head, the insert editing capability, the full-load mechanism, the real-time counter and the duet editing function, which controls a second JVC VCR while editing. Despite the wealth of features, its appearance is not forbidding—many controls are hidden.

Description. The HR-S5800U is titanium gray with a bare-looking front panel. The cassette hatch sits near the top left corner. To its right are a multifunction display and indicators for music, theater and simulated wide sound modes and S-VHS. Buttons for eject and power occupy the far left, along with the power indicator and the remote sensor. Controls at far right include the jog/shuttle dial with indicators, and buttons for play, pause/still and stop. A nearby catch releases a compartment door that runs across the bottom.

Inside the compartment the back wall holds a second display area with a supplementary time/date readout; indicators for stereo, SAP, SAP record and digital audio/video tracking; input jacks for S-video, video, left and right audio,

JVC HR-S5800U S-VHS VCR

VIDEOTEST PHOTOGRAPHS: LES MORSILLO

DATA

Suggested Price: $1,499

Weight: 15.5 pounds

Dimensions: 4-1/8 x 17-1/4 15-3/8 inches (h/w/d)

Power Requirements: 120 VAC, 60 Hz

Power Consumption: 35 W

Tape Format: S-VHS, VHS

Tape Speeds: record—SP, EP; playback—SP, LP (no special effects), EP

Video Heads: 4

Frame Advance: bidirectional

Variable Speeds: bidirectional—1/30x, 1/24x, 1/18x, 1/12x, 1/6x, 2x (forward only), 3x, 5x (SP), 7x, 11x, 13x (EP), 21x (EP), 31x (EP) using buttons and jog/shuttle

Rapid Search: use variable speed buttons, locking

Cue & Review (Search): use shuttle ring (most variable speeds), fast forward or rewind buttons (7x, SP; 21x, EP)

Fast Forward/Rewind Time: less than 3 min. for T-120

Remote: IR wireless with LCD readout. Exposed controls—jog/shuttle dial and buttons for VCR power, TV monitor, eject, pause/still, variable-speed forward and reverse, reverse/search, play, fast forward/search, record, stop, skip/blank search, channel/set select with indicator, jog/shuttle with indicator, program, cancel, timer and transmit; controls under flap—TV/video, auto tracking, tracking minus and plus, zero return, TV code, SP/EP, sound menu, audio monitor, index, index mark, index erase, intro, go to, display, clock adjust, A/B code, menu, repeat, counter reset/cancel/skip, select, minus, plus, set, 10-digit keypad, enter/add, and duet editing mode, standby and start; TV controls—power, monitor TV/video, volume minus and plus, and channel minus and plus

Counter Digits: 5—hrs:mins:secs

Program Start Locator/Index/Cue: index with auto/manual mark and erase

Linear Audio: mono

Hi-Fi AFM Audio: stereo

Tuning Method: frequency synthesis

Channel Selectors: up/down programmable scan on VCR; scan and direct access on remote

Preset Method: auto/manual preset with add/erase

Broadcast Tuning Range: 2 to 13, 14 to 69

Cable Tuning Range: 113 channels

Timer: 8-program/1-month

Special Features: flying erase head, auto play speed select, still frame, remote pause, separate eject, counter memory, audio dub, insert edit, auto rewind, channel lock, AFT, auto channel change

Absent Features: video dub, visible fast forward and rewind

Accessories: remote control with batteries, audio cable, S-video cable, video cable, antenna cable

Music Menu: The audio menu on JVC's HR-S5800U offers low- and high-frequency boost for music videos, and stereo and ambience simulation for movies.

remote pause and microphone; a headphone output; rotary controls for phones level, picture sharpness, stereo balance and stereo level; and slide switches for AC on-line, remote control code, edit, full area fine (switching noise compensator) and vertical (detail) enhancer.

The door flap supports two rows of buttons. The front row contains buttons for channel skip/cancel/counter reset, channel add/repeat, menu; minus and plus buttons for adjusting tracking, channel, vertical lock and cursor; and select and timer. The back row has buttons for zero return, display, sound

continued on page 30

and antenna matching transformer

RESULTS

Horiz. Resolution: S-VHS—400 lines; VHS—240 lines

Luminance S/N, Unweighted: SP—42.8 dB; EP—42.5 dB

Luminance S/N, Weighted: SP—49 dB; EP—50.1 dB

Video S/N, Unweighted: SP—44.6 dB; EP—43.7 dB

Video S/N, Weighted: SP—49.2 dB; EP—49.4 dB

Chroma AM S/N: SP—47.4 dB; EP—43.2 dB

Chroma PM S/N: SP—45 dB; EP—40.5 dB

Audio Frequency Response: hi-fi—20 Hz-20 kHz, +1.7/-3.8 dB; linear (-3 dB)—100 Hz-9 kHz, SP; 100 Hz-4 kHz, EP

Hi-Fi Dynamic Range: 87.6 dB

Audio S/N: 46.1 dB

Audio Distortion: hi-fi—0.3%; linear—1.1%

RATINGS

Picture Quality: very good/excellent

Audio Quality: very good

Operational Ease: very good/excellent

Overall Performance: very good/excellent

VIDEOTEST NUMBER 566

Hitachi Compact VHS Camcorder

The strange shape of Hitachi's new VM-C1A will undoubtedly turn heads. During shooting, it looks much like a conventional Compact VHS camcorder. But when the shooting session is over, it can be folded for easy carrying.

Unfolding the camcorder automatically turns on the camera section and opens a door that covers the lens. Folding the camcorder shuts off the power. When the user flicks the power switch in the folded position, the VM-C1A goes into VCR mode. One not-so-obvious benefit of this design is that it can coax the user into practicing a better technique, since its unusually shaped body begs to be held with both hands.

Its features are modest. For simplicity, the white balance, shutter speed and exposure controls are fully automatic, with no manual modes. The VM-C1A uses the highest shutter speed that lighting conditions will allow, while retaining usable depth of field. The normal range is 1/60- to 1/500-second. The camcorder also has a sensor which detects the fluorescent light flicker that occurs when shooting in countries with 50-Hertz AC. It compensates by dropping the shutter speed to 1/50-second.

The user can only control exposure through the backlight compensator (BLC). The Hitachi uses twin infrared beams for fast autofocusing. A flying erase head, macro focus range, auto fade, a counter with reset and memory stop, a viewfinder display

Secret Shooter: Hitachi's VM-C1A camcorder folds to fit into a briefcase or under a coat.

on/off switch and a dual-time date/time imprinter round out its feature package.

Description. The only control hidden when the camcorder is closed is the run/stop button at the back of the grip. The grip also supports the battery compartment, the battery release catch, the DC input jack, the security strap and the zoom rocker. When the camcorder is unfolded, the focus and fade buttons occupy the top surface above the lens. The left side of the camera section holds buttons for date, display and counter reset.

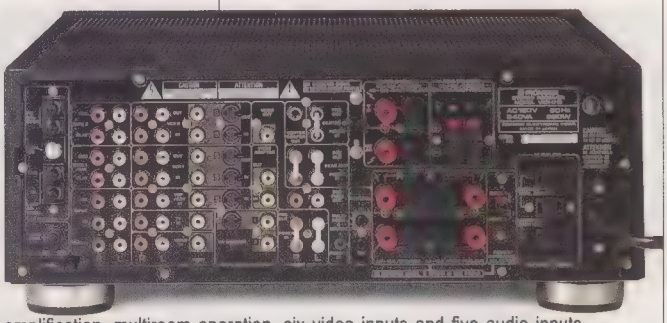
A recess near the front contains levers for manual focus and zoom, with a macro focus button at the end of the zoom lever. The BLC button sits on the bottom, under these levers. The front holds the lens, the autofocus window, the microphone and the 50-Hz sensor.

A latch at the front of the recorder section releases the twisting mechanism. A dot next to the latch aligns with a "VCR" or "CAM" legend, depending on

continued on page 31

Turn & Fire: When a user twists the VM-C1A, its lens cap opens and it switches into camera mode.

VIDEOTESTS



Packed Pioneer: The VSX-D1S features Dolby Pro-Logic audio, five channels of amplification, multiroom operation, six video inputs and five audio inputs.

VIDEOTEST NUMBER 567

Pioneer audio/video receiver

One of the biggest problems in setting up a home theater is the large number of devices and remote controls required. Pioneer takes a good crack at solving the problem by incorporating an audio/video switcher, five channels of amplification and multiroom operation into its VSX-D1S A/V receiver. Video buffs will appreciate its S-video inputs and outputs, video enhancer, Dolby Pro-Logic decoder, five memories each for surround and tone settings, and Dolby 3CH (three-channel) Logic, for systems without rear speakers. A digital sound field processor creates the delay for the Dolby and other ambient effects. Users can control an entire A/V system from its remote control, including level, balance and tone of each audio channel or channel pair; most other receiver functions; and two VCRs, two tape recorders, a CD player and a laserdisc player.

The VSX-D1S's switcher offers many options. A user can view a video source while listening to audio from another, or copy one source while viewing another, as long as the multiroom bus is not in use. The AM and FM tuners share 30 presets. Stations may be selected through memory scan, auto scan and direct access, or manually. The receiver offers two modes for allocating power between front and rear channels, and a front-panel A/V input with both video and S-video jacks.

Description. The VSX-D1S is black with touches of gold. The large multifunction display on the upper half of the front panel holds buttons for custom memory select and memory scan. Along the left edge are buttons for power, direct, multiroom and source, and speakers A and B, with the headphone jack below.

The right side holds the rotary master volume control and a multifunction jog dial, surrounded by buttons for return, digital simulated stereo system,

Pioneer VSX-D1S Audio/Video Receiver

DATA

Suggested Price: $1,350

Weight: 33 pounds

Dimensions: 6-3/8 x 16-5/8 x 18 inches (h/w/d)

Power Requirements: 120 VAC, 60 Hz

Power Consumption: 680 W

Receiver Tuning Range: FM—87.5-108 MHz; AM—530-1,700 kHz (10 kHz spacing); 531-1,602 kHz (9 kHz spacing)

Method of Tuning: 30 presets, memory scan, auto scan, direct access and manual using jog dial

Remote Control: universal learning remote with buttons for tape 1/VCR 1, tape 2/VCR 2, line/VCR 3, CD/VDP, tuner/TV, phono/video, jog mode, jog plus and minus, enhancer, scan, custom, sound field, surround mode, test tone, acoustic, sleep, center level plus and minus, rear level plus and minus, front L/R balance, rear L/R balance, speakers A and B, return, muting, master volume level plus and minus, receiver power, TV power, band/channel return, CD+10/TV, TV volume/phono, frequency/TV channel, program, CD/VDP memory/11, CD/VDP clear/12, 10-digit keypad; CD/VDP power, chapter/track reverse and forward skip, disc select, reverse and forward search, pause, stop and play; VCR power, record, pause, channel plus and minus, fast forward/search, rewind/search, antenna/reverse play, stop and play, plus a deck 1/deck 2 switch; SR-recall/use/learn switch with indicator, transmit indicator and audio/video/aux switch

Remote Control Jacks: control in and out for system remote, and remote in for multiroom and source

Video/Stereo Audio Inputs: 6—VCR 1, VCR 2, VCR 3, VDP, TV and video

S-Video Inputs: 4—VCR 1, VCR 2, VCR 3 and VDP

Stereo Inputs: 6—tape 1, tape 2, line, CD, phono and tuner (internal)

Video/Stereo Audio Output: 3—VCR 1, VCR 2, and multiroom and source (second room with independent source switching)

Video Outputs: 2

S-Video Output: 1

Audio Output: 6—front L, front R, center, rear L, rear R and center woofer; all except subwoofer normally jumpered into 5 internal power amps

Internal Audio Amplifier Power: into 8-ohm loads, mode A—130 W/ch front L & R, 40 W/ch front center, rear L & R; mode B—70 W/ch front L & R, 50 W/ch front center, rear L & R

External Speaker Connectors: binding posts—front A and B, center I and II; spring clips—rear L&R

RESULTS

Horiz. Resolution: over 800 lines; bandpass—down 5.7 dB at 10 MHz

Snowiness; S/N, Luminance: 58.9 dB

Chroma AM S/N: 73.8 dB

Chroma PM S/N: 50.3 dB

Crosstalk Between Video Channels: better than 59 dB at 3.58 MHz

Audio Frequency Response: phono—20 Hz-20 kHz, +0.1/-0.2 dB; all other inputs—10 Hz-20 kHz, +0.7/-1.3 dB

Audio S/N: phono—78.1 dB; all other—82.6 dB

Total Harmonic Distortion: front channels—better than 0.01%; other channels—better than 0.05%

RATINGS

Picture Quality: very good/excellent

Audio Quality: very good

Operational Ease: very good

Overall Performance: very good

door open, enhancer, enhancer select, acoustic select, sound field select, split screen, jog mode and muting.

In the central area below the display are ten rectangular buttons for the ten digits and 30 presets, and small BB-like buttons for surround mode off, jazz club, dance hall, church hall, theater, Dolby Pro-Logic and Dolby 3CH Logic. Buttons near the bottom select video sources (VCR 1, VCR 2, VCR 3, VDP/CDV, TV and video) and audio sources (tape 1/DAT, tape 2 monitor, line, CD, tuner and phono).

The panel holding the input selectors swings down to reveal more controls for reset, FM/AM band, auto tuning up and down, station name, video signal (output) selector and function (a supplementary input selector), memory, auto stereo/mono, direct access, HITS (hyper intelligent tuning system), AM beat reduction, video adapter, tone, center mode, test tone, center mono out, sound field/acoustic/enhancer memory and plus/minus pairs for bass, mid, treble, rear level, center level and left/right balance.

Ventilation holes cover most of the top, bottom and sides. Connectors cover most of the rear panel. These include screws for 300-ohm unbalanced AM and FM antennas, an F-connector for an unbalanced FM antenna and a grounding screw; stereo RCA jacks for tape 2 record and playback, tape 1/DAT record and playback, line in, CD in and phono; video, S-video and stereo audio jacks for VCR 2, VCR 1 and VDP/CDV; video and stereo audio (no S-video) jacks for TV in and line (auxiliary); one S-video and two video main outputs; an input and output for an external video processor; and one output for the multiroom and source.

In the center of the panel sit eight sets of preamp outputs for center subwoofer, center, rear left and right, multiroom sub function left and right, and front left and right. Jumpers connect the front and center channels with their amps. The two remaining amps may be connected for either the rear channels or the multiroom function.

Other connections include the remote input for the optional multiroom sensor, control input and output jacks for Pioneer SR devices; binding posts for left and right front channel speakers A and B, and center channel I and II; spring-loaded clip connectors for rear speakers; and one unswitched and two switched AC outlets.

The remote control is divided into five areas. Furthest forward sit indicators for transmit and learn, an SR recall/use/learn switch and a second slide switch for audio/video/aux function change. The second group controls two VCRs or two audio tape machines. The third group controls a CD or laserdisc player. The fourth group has a 12-digit keypad and more multifunction buttons. The last group controls the receiver, and is divided into areas for source selection, speaker balance, master volume and general adjustments.

Operation. No operation is hard, but with so many options, the steps can be tough to remember. The memories for surround and delay, tone and enhancer setting are easy to set; remembering where you stashed which settings is the hard part. Once you learn how to use the VSX-D1S, though, you'll wonder how you ever got along without it. Ease of operation is good to very good rather than excellent only because there are so many options.

Performance. The video section of the VSX-D1S is basically a switcher with an enhancer and a split-screen monitor device. For S-video, there is no processing. Bandpass of the section is 10 megahertz, yielding a horizontal resolution of more than 800 lines with a weighted/unweighted signal-to-noise ratio of 58 decibels. The chroma AM S/N is 73.8 dB and the chroma PM S/N is 50.3 dB. The chroma PM S/N is a bit low for a switching device. Picture quality is very good to excellent.

The audio frequency response of the phono input is 20 hertz to 20 kilohertz, +0.1/-0.2 dB. From all other inputs we measured a response of 10 Hz to 20 kHz, +0.1/-1.3 dB. It is rated +/-3 dB to 100 kHz. The audio S/N from a phono source is 78.1 dB, and from all other sources it is 82.6 dB. Total harmonic distortion is better than 0.01 percent (our measurement limit) on the front channels and better than 0.05 percent on the center and rear channels.

The Dolby Pro-Logic decoder exhibits only a little leakage of dialogue into the left, right and rear channels. It is not as clean as Pioneer's stand-alone decoder. A test tone is provided for setup of balance and delay, and the settings may be stored in one of the sound field memories. The Dolby 3CH Logic effectively centers the dialogue.

The low-pass of the subwoofer output is set at 200 Hz, past the point where it is non-directional. If your subwoofer has its own low-pass filter, we recommend settings below 120 Hz. Audio quality is very good.

Conclusion. The VSX-D1S makes setting up a home theater much easier. Picture quality is very good to excellent, audio quality is very good, operational ease is good to very good, and overall performance is very good. We recommend it highly. ■

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VIDEOTESTS

VIDEOTEST NUMBER 568

Ten-Lab Combo/N VHS TVCR

Ten-Lab is a relatively new company whose specialty is dual-standard VCRs and TVCRs. Instead of fielding machines that play all 12 major and minor world broadcast standards, it limits most of its products to NTSC and one other standard. The company believes that most Americans who want to view foreign tapes only need one foreign standard, and that the lower cost of a dual-standard TVCR makes it more practical than a more expensive one that plays several standards.

The S27 Combo/N Super Multicombo records and plays NTSC and PAL-N, the system used in Great Britain, Germany, Italy and most of Europe except France and Russia. Other models in this line are the Combo/M, which works with NTSC and PAL-M signals; the Combo/S, for NTSC and SECAM signals; and the Combo/B, which operates in NTSC, PAL-B, PAL-D, PAL-G and PAL-K, records SECAM and plays SECAM in black & white. The tuners on the Combo/M models receive both NTSC and the foreign signal, but the tuners in the Combo/S and Combo/B receive only NTSC signals.

The Combo/N VCR is a four-head, stereo hi-fi model that records and plays Super VHS and VHS tapes in NTSC and PAL-N. It does not convert one format to another—to record in PAL, the user must start with a PAL audio/video signal or a PAL broadcast. Likewise, NTSC tapes can only be recorded from NTSC sources. Its hi-fi tracks are stereo and the linear track is mono. The single tuner decodes both MTS and SAP. A unified remote controls both the VCR and the TV, and onscreen programming

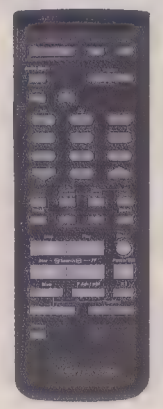
International Playboy: Ten-Lab's NTSC/PAL-N Super Multicombo TVCR also comes in NTSC/PAL-M and NTSC/SECAM versions, and another that plays and records in NTSC and PAL-B, -D, -G and -K.

Ten-Lab S27 NTSC/PAL-N TVCR

DATA

Suggested Price: $3,200

Weight: 95.2 pounds



Dimensions: 28-7/8 x 27-1/8 x 19-3/8 inches (h/w/d)

Power Requirements: 120 VAC, 60 Hz

Power Consumption: 180 W

Screen Size: 27 inches, diagonally

Speaker Size: two—3 x 5 inches

Type of Tuning: frequency synthesis

Method of Tuning: programmable scan on TVCR, scan plus direct access on remote

Broadcast Tuning Range: 2 to 13, 14 to 69

Cable Tuning Range: 2 to 13, A to I, J to W, AA to EEE, A-5 to A-1, 5A, 65 to 94

Remote Control: IR wireless with buttons for power, eject, timer, audio mode, volume rocker, mute, sleep, 10-digit keypad, channel up and down, clock/counter, counter memory, clear/reset, program/clock, recall, standby, OTR, speed, stop/play rocker, record, rewind/fast forward rocker, pause/still, 2x, frame advance, slow, slow speed adjust rocker, slow tracking rocker, repeat, channel memory and add/delete

RF Input: 1, F connector

Video/Stereo Audio Input: 1, RCA-type jack

Auxiliary Stereo Audio Output: variable level, RCA-type jacks

Internal Audio Amplifier Power: stereo, 5 watts per channel

Tape Format: VHS

Tape Speeds: SP, LP, SLP

Video Heads: 4

Slow Motion: 1/5x to 1/30x, variable from the remote

Cue & Review (Search): locking type—7x, SP; 21x, SLP

Fast Forward/Rewind Time: approx 4-1/4 min. for T-120

Counter Digits: 4

Linear Audio: mono

Hi-Fi AFM Audio: stereo

Timer: 8-event/1-month

Special Features: auto play speed select, still frame, frame advance, double-speed play, separate eject (on remote), counter memory, auto rewind, channel lock, auto channel-change

Accessories: remote control with batteries

RESULTS

Horiz. Resolution: monitor—390-400 lines; VCR—240 lines, VHS; 400+ lines, S-VHS

Video S/N, Unweighted: SP—46.7 dB; LP—44.5 dB; SLP—44.3 dB

Video S/N, Weighted: SP—50.1 dB; LP—49.7 dB; SLP—47.5 dB

Chroma AM S/N: SP—44.6 dB; LP—42.8 dB; SLP—40.3 dB

Chroma PM S/N: SP—39 dB; LP—37.8 dB; SLP—36.2 dB

Accuracy of Colors: very good

Audio Frequency Response: at variable output and VCR hi-fi—20 Hz-20 kHz, +2.1/-5.6 dB; VCR linear (-3 dB)—100 Hz-10 kHz, SP; 100 Hz-5 kHz, LP; 80 Hz-4 kHz, SLP

Hi-Fi Dynamic Range: 82.3 dB

Audio S/N: TV—69.4 dB; VCR linear track—43.4 dB

Total Harmonic Distortion: hi-fi—0.4%, linear—1.5%; TV var. audio out—0.9%

RATINGS

Picture Quality: very good

Audio Quality: speakers—average/good; audio output—good/very good

Operational Ease: very good

Overall Performance: very good

of the eight-program/one-month timer. Other useful features include auto tracking, auto play with repeat, auto rewind, auto eject, search, still, double-speed play and variable-speed slow motion.

Description. The Multicombo looks normal except for its high top, which contains the VCR. The cassette hatch is centered. A black band runs above the picture area, and frames exposed buttons for power, volume, channel, stop/eject, play/2x, record; a small multifunction display; and indicators for broadcast stereo, broadcast SAP and audio mode (stereo, SAP, mono and hi-fi). The speaker grilles are the only points of interest below the screen.

Two compartments flank the cassette hatch. The left one contains rotary controls for bass, treble, balance, sharpness, Panabrite (a contrast control with some effect on color), brightness, tint and color, plus buttons for notch (filter), display and Color Pilot. This last button changes the TVCR from NTSC to PAL-N (or whatever system was ordered).

The right compartment holds large buttons for rewind/search, fast forward/search and pause/still, plus slide switches for remote/stereo/SAP/mono audio mode, normal/left/right/stereo audio out and second-channel audio (simulcast)/tuner/line input.

The rear panel has a single RF input, video and stereo audio input jacks, variable stereo audio outputs and a speaker switch. A rotary horizontal hold control and the power cord sit near the bottom.

The remote performs some functions not available on the TVCR. Most TV set controls sit near the front of the remote: power, audio mode, volume, mute, sleep, a ten-digit keypad and channel scan buttons. Also up front are eject and timer buttons for the VCR. The center of the control holds buttons for clock/counter, counter memory, clear/reset, program/clock set, recall, standby OTR (one-touch record), OTR and record speed.

Closest to the user sit buttons for stop, play, record, rewind/search, fast forward/search, pause/still, slow, frame advance, double-speed play, slow speed, slow tracking, repeat, channel memory and add/delete.

Operation. The Multicombo's TV set is as simple to use as any other, except that the Color Pilot switch must be off for NTSC, on for PAL-N. The switch also selects the format for the VCR. The PAL-M and PAL-N models decode these types of broadcasts, so the user can record them from the tuner. It will play, but not record, S-VHS tapes.

The TVCR has a number of really useful capabilities, including the ability to use 50- or 60-Hertz AC sources. If the owner moves to a country with a 50-Hz supply, he'll still be able to use the Multicombo by connecting an accessory transformer. S-VHS playback is another convenience, since a few movies are now being released in that format.

Only one control is confusing—the Color Pilot switch, which should be labelled "NTSC/PAL." The manual could be a little less cryptic, but the company is small, so there is always a friendly voice at the other end to answer questions. Operational ease is very good.

Performance. The horizontal resolution of the monitor is 390 to 400 lines from signals at the video input. The VCR delivers about 400+ lines from S-VHS tapes and 240 lines from VHS tapes. The unweighted video signal-to-noise ratio is 46.7 decibels at SP, 44.5 dB at LP and 44.3 dB at SLP. The weighted video S/N is 50.1 dB at SP, 49.7 dB at LP and 47.5 dB at SLP.

The chroma AM S/N is 44.6 dB at SP, 42.8 dB at LP and 40.3 dB at SLP, while the chroma PM S/N is 39 dB at SP, 37.8 dB at LP and 36.2 dB at SLP. Accuracy of colors is very good on the TV set, and overall video quality of the TVCR is very good.

The audio frequency response at the monitor's variable output and from the VCR's hi-fi tracks is 20 Hz to 20 kHz +2.1/-5.6 dB. On the VCR's mono linear track, response at the -3 dB points is 100 Hz to 10 kHz at SP, 100 Hz to 5 kHz at LP and 80 Hz to 4 kHz at SLP. The hi-fi dynamic range is 82.3 dB. The audio S/N is 69.4 dB for the TV set and 43.4 dB on the VCR's linear track.

The total harmonic distortion on the hi-fi tracks is 0.4 percent. On the linear tracks it is 1.5 percent and on the monitor's variable audio output it is 0.9 percent. The VCR's audio quality is good to very good, as is the TV set's variable audio output. From the TV set's internal speakers, audio quality is average to good.

Conclusion. The Combo/N Super Multicombo is really a 27-inch NTSC TV set, a PAL-N TV set, an NTSC VHS VCR and S-VHS VCP, and a PAL-N VHS VCR and S-VHS VCP rolled into one. No wonder its suggested retail price is $3,200. Picture quality and ease of operation are very good. Audio quality is average to good from the speakers, and good to very good if the sound is fed through a hi-fi system. Overall performance is very good. If you need a dual-format TVCR, we recommend this one highly. We also recommend Ten-Lab's other combination models, noting that some have fewer features. For information, call the company direct at (213) 473-6551. ■

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JVC S-VHS VCR

continued from page 25

menu, video/S-video auxiliary input, digital A/V tracking, TV/video, S-VHS, SP/EP, instant timer record (ITR) start time, ITR/record, audio dub, insert, rewind/search and fast forward/search.

The back panel has S-video input and output; one set of stereo audio inputs and two sets of stereo audio outputs, one fixed and the other variable; video input and output jacks; F-connectors for RF input and output plus a switch for RF output off/channel 4/channel 3; and mini-jacks for remote pause and swap. The remote pause jack is compatible with other recent JVC synchro edit VCRs. The swap jack mates with similar jacks on JVC machines to let another machine control the 5800.

The remote control has buttons for TV power, source selection, volume and channel. It has all standard VCR controls, plus the jog/shuttle dial and buttons that determine its function.

Between the TV and VCR controls, a bare area surrounds an LCD for setting the time and the timer. A side button releases the bare area, which hinges up to reveal buttons for tracking, auto tracking, TV/video, zero return, SP/EP, intro search, go-to, display, clock adjust, A/B remote code, menu, repeat, counter reset/cancel/skip, minus and plus set and time search, select, ten-digit keypad and enter/add.

Operation. The 5800 is simple to use, although the large number of options may extend the time required to learn them. Hookup is standard, with one wrinkle: a set of variable-level audio outputs controllable from the remote. Operation from either the VCR or the remote is simplified by having only the basic controls exposed. The remote's LCD screen makes it possible to program the timer without turning on the TV or using the VCR's display. Both the VCR and remote can communicate on two different channels, so the remote can also control the second JVC VCR. The remote is set to control JVC TV sets, but can be set to control other brands by entering a two-digit code.

The basic operations are intuitive, and the excellent manual helps out for more complex operations. Ease of operation is very good to excellent after the user becomes familiar with the machine.

Performance. The HR-S5800U gives a horizontal resolution of more than 400 lines on S-VHS recordings and 240 lines on VHS. The unweighted S-video luminance signal-to-noise ratio is 42.8 decibels at SP and 42.5 dB at EP, while the weighted luminance S/N is 49 dB at SP and 50.1 dB at EP. The higher weighted luminance S/N measurement at EP than at SP is an anomaly for which we have no explanation, and which we confirmed with repeated readings. The unweighted video S/N is 44.6 dB at SP and 43.7 dB at EP, with a weighted video S/N of 49.2 dB at SP and 49.4 dB at EP. The chroma AM S/N is 47.4 dB at SP and 43.2 dB at EP, while the chroma PM S/N is 45 dB at SP and 40.5 dB at EP.

Some of these measurements are slightly above those for its more expensive brother, the HR-S10000 ("Videotests," Sept. '89). Picture quality of the 5800 is very good to excellent.

The audio frequency response of the hi-fi tracks is 20 Hertz to 20 kilohertz, +1.7/-3.8 dB, with a measured dynamic range of 87.6 dB and a total harmonic distortion of 0.3 percent. The frequency response of the mono linear track at the -3 dB points is 100 Hz to 9 kHz at SP and

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For additional information, circle No. 85 on Reader Service Card.

100 Hz to 4 kHz at EP, with a S/N of 46.1 dB and a total harmonic distortion of 1.1 percent.

The sound menu system boosts high and low frequencies in music modes and lows in theater modes, for pleasing effects. Both modes can be combined with simulated stereo to enhance monaural material. Audio quality is very good compared to other VHS machines.

Conclusion. VCRs get better every year, and the JVC HR-S5800U is no exception. Its picture quality is slightly better than that of comparable earlier JVC models. Both picture quality and ease of operation are very good to excellent, while audio quality is very good. Overall performance is very good to excellent. Its flexibility increases when it is teamed with other recent JVC VCRs for editing. We recommend it highly, especially to those who already own a JVC VCR. Its suggested price is $1,499. ■

HITACHI

continued from page 25

whether the machine is folded or unfolded.

The right side of the recorder section holds recessed set and shift buttons for the date/time clocks, a compartment for the clock battery, one loop for the shoulder strap and output jacks for video, audio and RF adapter DC.

The top panel holds VCR controls: three sliders for eject, power and record speed, plus buttons for pause, stop, rewind/search, play and fast forward/search. These last three double as edit search controls in the camera mode.

Operation. The VM-C1A proves a lot easier to use than its strange shape suggests. When twisted into camera mode, it turns on automatically and goes into record pause. Insert a cassette and it's ready to shoot, with all circuits in automatic.

You can't choose shutter speed or adjust the white balance to compensate for unusual shooting conditions. The play and search operations in record mode help out in insert editing, as does the flying erase head. Playback to a TV set requires an optional RF adapter. Operational ease is very good.

Performance. The VM-C1A delivers 230 to 240 lines of horizontal resolution with an unweighted video signal-to-noise ratio of 41.4 dB at SP and 38.8 dB at EP. The weighted video S/N is 50.2 dB at SP and 46.8 dB at EP. The chroma AM S/N is 43.3 dB at SP and 39 dB at EP, while the chroma PM S/N is 39.4 dB at SP and 36.4 dB at EP. There is no video input for recording from

continued on page 122

Hitachi VM-C1A VHS-C Camcorder

DATA

Suggested Retail Price: $999

Weight: 2.2 pounds without battery or cassette

Dimensions: 4-3/4 x 2-3/4 x 11 inches (h/w/d), closed

Power Requirements: 6 VDC

Power Consumption: 6.8 W, AF off

Image Sensor: 1/2-inch CCD

Lens: f/1.8, 6x (9-54 mm) power zoom with macro range

Filter Diameter: 37mm

Minimum Focusing Distance: 3 feet

Autofocus: twin-beam IR, switchable to manual

Minimum Illumination: rated—4 lux; measured—13.6 lux

Iris: auto with BLC

Sensitivity: single range

Auto Fade: hold down type, approx. 4 sec.

Shutter: completely automatic—1/100-, 1/120-, 1/250-, 1/500-second and normal with switching to 1/50-sec. under fluorescent lighting in 50-Hz countries

White Balance: automatic only

Viewfinder: electronic with onscreen indicators for auto exposure (shutter speed), battery condition, auto/manual focus, index, no tape, cassette inserted, cassette length, time, counter, memory, recording speed, operating mode and date

Viewfinder Controls: diopter focus

VCR Controls: rewind/search, play, fast forward/search, pause, stop, tape speed and eject

Microphone: electret condenser

Jacks: DC input, video output, audio output and DC out for RF adapter

Tape Format: VHS

Tape Speeds: SP, EP

Video Heads: 4

Cue & Review (Search): SP—3x; EP—9x

Fast Forward/Rewind Time: approx. 2 min. for TC-20

Counter Digits: 4

Program Start Locator/Index/Cue: records but does not read index marks

Linear Audio: mono

Accessories: 55-min. battery, AC adapter/charger, lithium clock battery, audio/video cable, shoulder strap, DC cord, tripod adapter and cassette adapter (with battery) for VHS machines

RESULTS

Horizontal Resolution: 230-240 lines

Video S/N, Unweighted: SP—41.4 dB; EP—38.8 dB

Video S/N, Weighted: SP—50.2 dB; EP—46.8 dB

Chroma AM S/N: SP—43.3 dB; EP—39 dB

Chroma PM S/N: SP—39.4 dB; EP—36.4 dB

Audio Frequency Response (-3 dB): SP—100 Hz-9 kHz; EP—100 Hz-4 kHz

Audio S/N: 40.2 dB

Audio Distortion: 1.3%

RATINGS

Picture Quality: average/good

Audio Quality: average

Operational Ease: very good

Overall Performance: average/good

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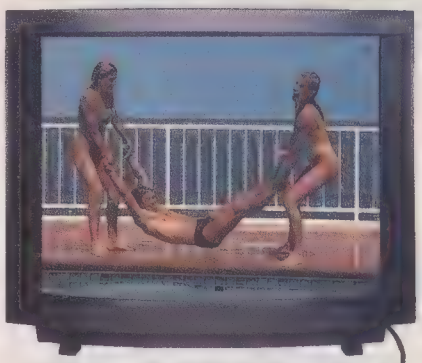

TOSS 'EM.

While an invitation to view slides can make eyelids droop, people *like* to watch TV. So instead of slides, shoot everything with the Canon Xap Shot—that plays back on your TV. If a shot's a dud, simply erase and record right over it on the floppy disk. And you can store more than 5000 images in a space smaller than a shoe box. Plus, now the Xap Shot is easier to afford. Check out the prices; they're eye-openers. For more information, call 1-800-221-3333, ext. 706.

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EDITED BY BRIAN CLARK

NEW PRODUCTS

Minolta camcorder features 10x zoom

Minolta's V-20R VHS camcorder uses a f/1.4, 10x variable-speed power zoom lens with macro and telemacro capabilities. Exposure and white balance can be controlled automatically and manually. The imaging device is a half-inch CCD sensor with 270,000 pixels. Minimum illumination is rated at 2 lux. The V-20R uses the VHS Index Search System, and records the VISS signal automatically as well as manually. Other features include a self timer, an interval timer, a monitor speaker with volume control and a flying erase head.

Price: $1,360.

For additional information, circle No. 155 on Reader Service Card.

Zenith VHS VCR features hi-fi MTS stereo

Zenith's new top-of-the-line VHS VCR is the VRG520, which has four double-azimuth video heads and two audio heads. Included is the LR4800 programmable learning remote, which operates any piece of equipment that is controlled by an infrared remote. Onscreen color-coded menus guide users through all VCR functions. Picture quality is aided by HQ circuitry, while the audio portion features hi-fi MTS stereo sound. Other features include auto channel search and programming, noiseless slow motion in five speeds, intro search, blank search and a flash-back feature that switches between the tape and a broadcast signal.

Price: $649.

For additional information, circle No. 156 on Reader Service Card.

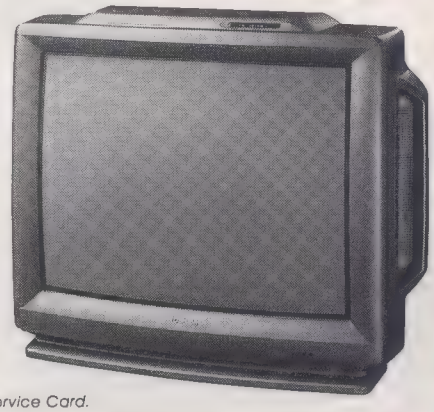
Dolby Pro-Logic Surround from Kenwood

Kenwood's KR-V9020 130-watt audio/video receiver features Dolby Pro-Logic Surround in three modes (normal, wide and phantom), as well as a choice between theater and hall surround modes. A built-in test tone generator makes it easier to adjust the volume of center and surround channels.

Price: $850

For additional information, circle No. 157 on Reader Service Card.

Toshiba debuts 30-inch Super Tube



Toshiba's CF3060K color television features its 30-inch FST Super Tube. On-screen digital picture and sound controls and a special demonstration mode enhance a screen with 700 lines of resolution. The model's audio features include MTS reception, dbx noise reduction and five-watts-per-channel audio output. Other features include 181-channel cable-compatible tuning, programmable channel scan tuning, a parental channel lock and an S-video input. A 41-key unified remote is included.

Price: $1,000.

For additional information, circle No. 158 on Reader Service Card.

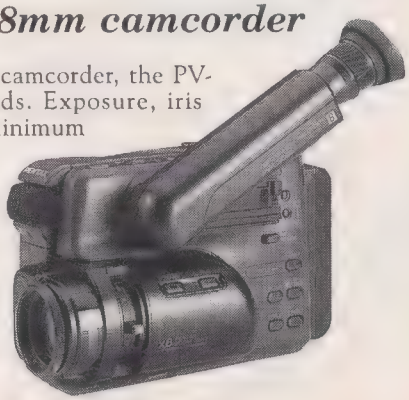
Rewinder available for 8mm videotape

Sima has added an 8mm videotape rewinder to its line of accessories. The 8mm HQ videotape ReWinder has a built-in digital counter to access specific tape locations. Also featured are an auto-stop sensor and an AC adapter.

Price: $69.95.

For additional information, circle No. 159 on Reader Service Card.

Pentax fields compact 8mm camcorder



Pentax has introduced a compact 8mm camcorder, the PV-C909A, which weighs only 1.74 pounds. Exposure, iris and white balance are all automatic. Minimum illumination is rated at 3 lux. Autofocusing is handled by a twin infrared beam system, and the 6x zoom lens has two macro modes. Other features include interval recording, six shutter speeds, fade, a flying erase head and titling capability.

Price: $1,299.

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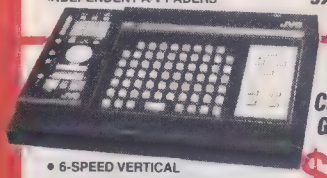

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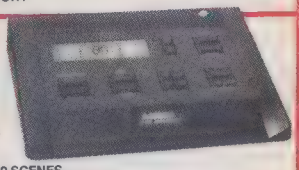

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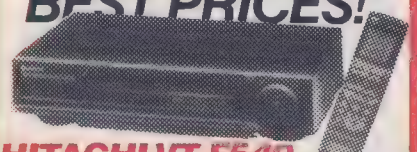

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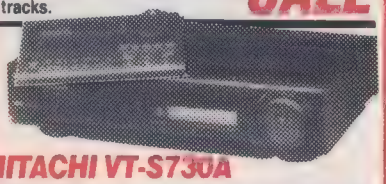

HITACHI VT-S730A

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COLLECTOR'S CLEARINGHOUSE

On the prowl for Johnny Jellybean, Prince and the NBC peacock.

My wife is approaching one of those milestone birthdays. Help save her from severe depression. She's a big fan of Daniel Hugh-Kelly and would be cheered immensely by any or all 16 episodes of *Chicago Story*, which aired in 1982. I will gladly reimburse all costs. Either VHS or Beta is okay. L.K. Domjan
12384 Ironstone Road
St Louis, MO 63131

I have been trying to locate certain episodes of the daytime drama *One Life to Live*. I am interested in episodes from the week of March 5-9, 1979, in which Judith Light (now on *Who's the Boss?*) gives a powerful performance as a witness in a murder trial—she is forced to confess under cross-examination that she's a prostitute. These episodes have been called "the most dramatic week in daytime television." Mike Lopez
1514 Sullivan Drive
Dallas, TX 75215

Many thanks for becoming the first wide-circulation periodical willing to help out the movie/TV collector. I am urgently seeking any and all film or television appearances by the following actresses: Leslie Parrish, Deborah Shelton, Jan Smithers, Mary-Margaret Humes and Kay Lenz. Guest appearances in particular are wanted in VHS at SP speed. Any help from other collectors would be welcomed. All communications will be answered and postage reimbursed. Roger G. Knuth
1500 Locust Street, Apt. 1816
Philadelphia, PA 19102

It certainly has been entertaining to read this column. I'm looking for a made-for-TV movie starring Joan Collins called *The Making of a Male Model*. It aired several years ago, possibly on ABC. I will reimburse expenses. I prefer Beta, but VHS will work also.
David Maywood
Box 35088
Albuquerque, NM 87176

I'm searching high and low for any footage of fishing, fishing advertising and related topics—especially the saltwater movies of legends like Zane Grey and Skip Farington made by Pathe Photographers in the '30s and '40s. Fred Riehl
1520 Wildwood Avenue
New York, NY 10001

I am desperately looking for any episodes of two children's shows I watched as a youth: *Zoom* and *Johnny Jellybean*. I will gladly pay all expenses or trade for VHS or film copies of these shows.
Andrew Weideger
2 Fowler Avenue, Apt. 212
Lynbrook, NY 11563

I am a music student and am extremely interested in Prince, The Time, Sheila E. and other Prince-related musical groups and individuals. I am looking for any recordings, including music videos and live performances, to add to my collection. Every little clip is a gem.
Christopher Gomez
6551 Doris Court
Commerce City, CO 80022

I've always liked logos of movie studios and TV networks, and I'm trying to get a copy of the NBC peacock. It was shown in the spring of '89, but I missed it. Did anyone tape it? I will pay shipping and other costs. Myron Shulman
2044 East 18 Street
Brooklyn, NY 11229

Send those requests for hard-to-find tapes to Collector's Clearinghouse, Video Magazine, 460 West 34 Street, New York, NY 10001. Describe exactly what you're looking for, and be sure to include your name and address. Requests for copyrighted material must be for personal use only. You may offer to reimburse expenses, but the Clearinghouse is not open to requests for the purchase or sale of tapes. Please do not send a self-addressed envelope, as this is a reader-to-reader service only.

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Sony Trinitron XBR.

From outer space to out of bounds to outlandish fun, behind an astonishing range of scenes, you'll find a singular choice of screens. To make their color images look their best, the experts turn to the same video technology that appears nightly in living rooms across the country. Sony Trinitron® XBR™ Televisions.

Why Trinitron? Because only the Trinitron picture tube has the one-gun/one-lens system that maintains the most meticulous focus on even the sloppiest plays from scrimmage. Because no other TV replaces the standard Shadow Mask with the Aperture Grille, for the distinctively bright Trinitron picture that makes Disney entertainment more entertaining. And only Sony has a screen that's cylindrical, not spherical, because professionals want vertical lines displayed as lines, not curves. Those are just a few of the reasons why so many professionals have chosen Sony Trinitron TV's.

And the experts' choice in Trinitron TV's is the XBR Series—television that embodies the highest resolution and most advanced circuitry Sony has ever offered. For example, the Active Signal Correction of our 32″ XBR50 examines the picture 60 times every second at 248 points on the screen. Whenever the picture is less than perfect, the ASC™ circuitry applies the principles of artificial intelligence to *actively correct the picture.*

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The NFL's replay officials scrutinize the action with Sony TV's

At The Disney-MGM Studios Theme Park, Sony TV's display characters at their best

The Screen Behind The Scenes.

Using one of over 120 million different combinations of picture settings, the ASC system restores exactly the right brightness, contrast, color and sharpness.

The power of these innovations is even more profound when displayed on Sony's vast 32″ screen. With over 63% more viewing area than a 25″ screen, this window on the world gives all your TV shows new stature. And in the XBR50, Sony brings you imposing sound to match the impressive picture. You'll thrill to the deep bass of Sony's Super Woofer, the distinct sound of detachable speakers, and the magic of the Sound Retrieval System—SRS.™ The SRS circuitry processes both mono and stereo tracks to create a "soundstage" that extends far beyond the TV itself. For an audio experience that extends far beyond that of any conventional TV.

The XBR Series also boasts a gratifying array of inputs, outputs and controls, plus a cabinet design of quintessential Sony elegance. Bringing you a viewing experience so powerful, so dramatic, that it can only lead to one question. Why own a television that's made just for amateurs when there's one that satisfies the professionals?

SONY®

CHRISTMAS ROUND-UP: 101 GREAT VIDEO GIFTS

What's the rumpus? That's what the colorful hoods in *Miller's Crossing*, the Coen brothers' extravagant new film, always want to know. And so do we.

"What's the rumpus in video this Christmas?" we asked our editors, our contributors and a chorus line of movie stars. "What's hot? And who's got it?"

The answers fairly flew onto our desks. They came in all shapes, sizes and prices. From unique and costly products, like a video golf cart, to boxed sets of classic films with legends like James Dean.

We've sifted through the recommendations and offer in the pages that follow 101 of the liveliest, most pleasurable holiday gift ideas you're likely to encounter. The only danger is that you may be tempted to spend more on yourself than on the object of your attentions.

Our seasonal feast begins with Associate Editor Brent Butterworth's "Wild at Heart" compilation of 17 exotic products for serious enthusiasts. In fact, they're so unusual you may want to share the buying decision with whomever you're giving one to before the deed is done.

A pragmatic selection of eligible VCRs and laserdisc players follows. Assistant Editor Brian Clark (after consulting with St. Nick) identifies top gift options among the hundreds of models available. In "Shooting Stars," Contributing Editor Rich Warren works similar magic for camcorders, a field changing so fast that stores can hardly keep up.

Turning to movies, Contributing Editor Mark Fleischmann delivers a Santa-sized bag of new and current films, conveniently wrapped into two dozen sets of suggestions. Malissa Thompson, an editor at *Seventeen* magazine, follows with a report on the "Mo' Better Movies" some of Hollywood's brightest lights would themselves like to receive this year.

Freelance writer Michael Alexander ends our gift collection with a round-up of TVCRs, an often overlooked product that can serve as a practical second system —for the one who has everything else.

CHRISTMAS ILLUSTRATIONS: DAVID ANSON RUSSO

BY BRENT BUTTERWORTH

WILD AT HEART

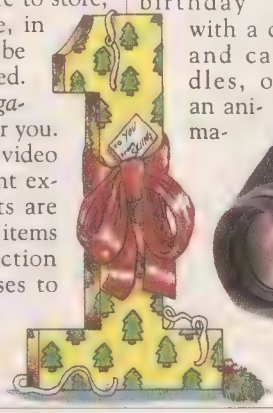
From chip camcorders to exotic editors, uncommon ideas for holiday gift-giving.

What's the ultimate holiday letdown? Learning too late that your best friend already owns the "perfect gift" you just spent days to find. It's a disappointment we dread as we race from store to store, too often at the last minute, in search of gifts that are sure to be loved and unlikely to be owned.

But this season, *Video Magazine* has done the exploring for you. We've searched the world of video for unusual, unique, downright exotic products few enthusiasts are likely to own. We even found items that surprised us. The collection below ranges from long lenses to hybrid decks to multimedia software. These products are wild at heart but, best of all, readily available.

Canon's $1,900 Hi8 H850 camcorder stands out thanks to its blue and pink ROM cards, which produce computer-type sounds and graphics and put them directly onto tape.

Each blue card generates eight graphics, such as a "happy birthday" title with a cake and candles, or an anima-



Holiday Cards: Canon's H850 and one of its ROM cards (upper left).

Make Their Day: Any videophile should love Sony's EVO-9700 dual-deck Hi8 editing console (left) or Ambico's 12x Ultimate Tele camcorder lens (above).

Swing Saver: Sony's CaddyCam helps golfers and other athletes fix their form.

ted helicopter that pulls titles from the H850's character generator across the screen. The pink cards sound off with any of eight tunes, including "Happy Birthday." Canon offers four sound cards and seven graphics cards, for $20 and $22, respectively.

Of course, you'll want unique images to go with those unique titles, and Ambico can help. The company's V-0380 Ultimate Tele lens magnifies any camcorder image 12 times. That means you can coax a 96x image from a tiny Sony TR7! Ambico's multiple-mirror configuration squeezes the powerful optics into a six-inch-long, 20-ounce package. The $800 lens includes step rings that adapt it to practically any camcorder.

For viewing 8mm camcorder tapes in the field or watching movies on an airplane, there's nothing like Sony's Video Walkman TVCRs. The latest in the line is the $1,400 GV-300, which combines a four-inch LCD screen with a TV tuner and a stereo 8mm VCR. Plug in a pair of headphones, and you've created a hip-pocket home theater.

VHS fans can get in on the sonic boom with JVC's $1,500 HR-P1U. Its sleek, sloping top conceals a three-inch LCD monitor and a four-head, hi-fi stereo VHS deck. Packed with a few extra batteries and treasured tapes, it could turn a non-stop Los Angeles-to-Sydney ordeal into a flying film festival.

Little But Loud: The Pattern Surround Home Theater packs the punch of much larger systems.

Another great gift for jet-setting videophiles is Panasonic's AG-W1 Universal VCR, which plays and records VHS tapes in practically any video format—NTSC, PAL or SECAM. It even plays Super VHS tapes. The deck's digital circuitry converts the signal from any tape into any other format, so it works for NTSC-to-PAL conversions as well as PAL-to-NTSC. Panasonic had not set a price at presstime, but the AG-W1's cool illuminated world map display would make almost any amount seem reasonable. And Panasonic promises it will be available by Christmas.

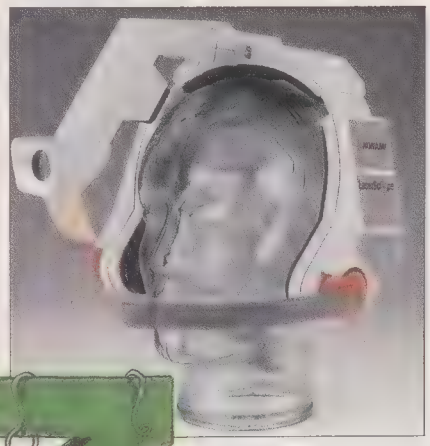
Chances are someone you love already owns a Nintendo, but it's a sure bet he or she doesn't have Konami's new LaserScope. Worn like a helmet, the LaserScope would look at home in a *Star Wars* movie. When the crosshairs in the headset's eyepiece land on a target, the player fires by speaking into the built-in microphone. It costs $40, and works with most Nintendo shoot-'em-ups.

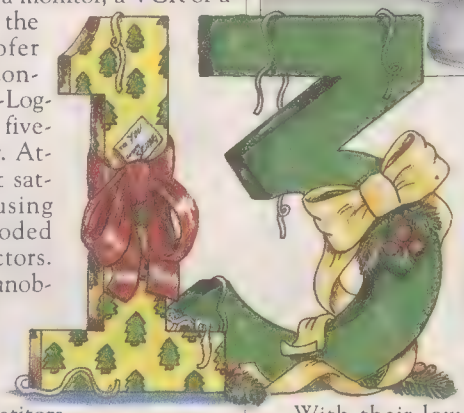
Telex, a Minneapolis-based company, may have come up with the simplest way yet to blow holiday videos up to epic

WILD AT HEART

proportions. Its $3,200 MagnaByte 2002 LCD video projector throws a jumbo image onto any portable screen or light-colored wall. What makes it unique is that unlike other LCD projectors, this one includes a built-in videocassette player, an audio amplifier and a speaker. Plug it in, pop in a tape and you have a big-screen system without a big chassis and complicated wiring.

Simplicity is also the hallmark of Atlantic Technology's $1,500 Pattern surround sound system. Just connect the stereo audio from a monitor, a VCR or a laserdisc player to the system's subwoofer module, which contains a Dolby Pro-Logic decoder and a five-channel amplifier. Attach the compact satellite speakers using the set's color-coded wires and connectors. The result is an unobtrusive surround system with performance that rivals Stonehenge-sized competitors.





New Gear for the New Year: Konami's LaserScope (above) and Panasonic's Universal VCR (right).

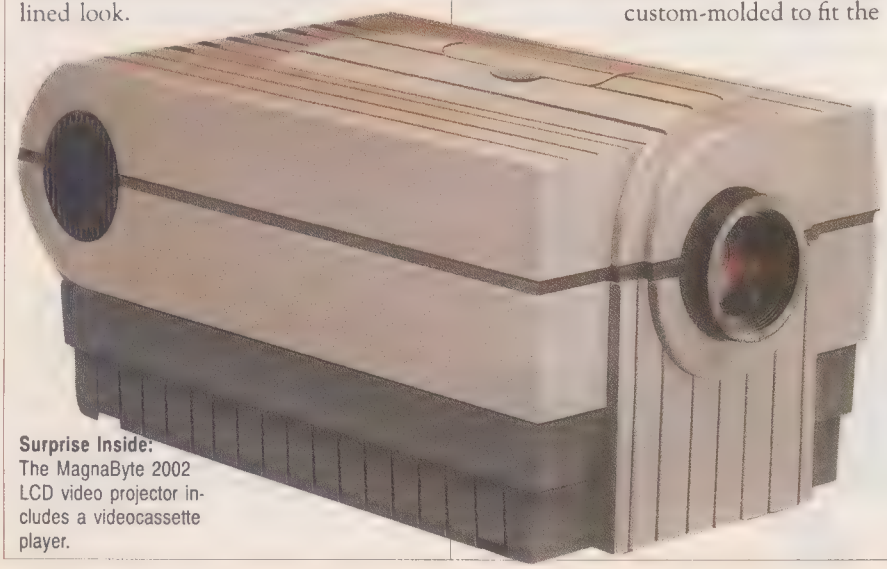
StudioTech has devised a stylish way to get those small rear-channel surround speakers up to ear level. The company's speaker stands come in several shapes, at prices from $90 to $120. Speaker wires slip through the stands' snaking tubes, enhancing the simple, streamlined look.

With their low weight and tiny size, bud earphones are perfect for monitoring camcorder audio. Unfortunately, a shake of the head often sends them flying. The Radio Partner Custom Earset combats this tendency with earpieces custom-molded to fit the user's ear passages. The customer uses a fit kit to create an impression of the inside of each ear, then sends the impressions to the New York City-based company. The soft plastic earpieces encase tiny Sony speakers. Radio Partner packages start at $69.

One gift guaranteed to make a camcorder enthusiast's day (or year, for that matter) is a color video printer, which can turn his or her best shots into hard copy within minutes. At $1,000, Hitachi's VY-15A printer costs hundreds of dollars less than competing models from Sony and Mitsubishi. It produces 3-1/2-by-5-inch prints from any composite or S-video source, and can personalize them with superimposed titles, dates and messages.

Tamron's $900 FotoVix III does just the opposite—it converts photographic slides or negatives into video images. Its 3x zoom lens can crop or magnify images, and a joystick control adjusts the color and brightness of the video image, which can be fed to any monitor or VCR.

Videophiles who have struggled through the incompatibilities and limitations that plague consumer editing gear will consider Sony's EVO-9700 a holiday miracle. The $6,950 dual-well Hi8 deck includes a titling keyboard, PCM digital audio and digital color noise reduction, plus two features long denied consumers: time code capability and a frame-accurate editing controller. The EVO-9700 has already earned plenty of fans among video professionals for its convenience, performance and overall niftiness.

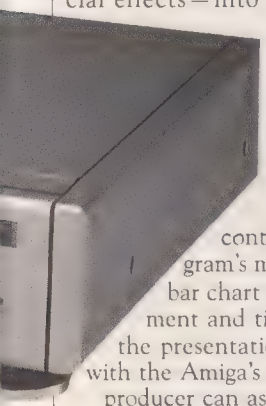


Surprise Inside: The MagnaByte 2002 LCD video projector includes a videocassette player.

Seasonal Sounds: Radio Partner's Custom Earset (below) and StudioTech's surround sound speaker stands (left).

Sony's SVS-V10 CaddyCam won't turn a die-hard duffer into the next Nicklaus, but it could certainly help heal that habitual hook. Designed for analyzing a sportsman's form, the $3,400 CaddyCam packs a Sony F77 8mm camcorder, an eight-inch monitor/receiver, a wireless remote control and a six-hour rechargeable battery in a weather-resistant housing on wheels. Its little brother, the $2,700 CaddyCam Jr., includes a tripod, a smaller housing without wheels and a three-hour battery.

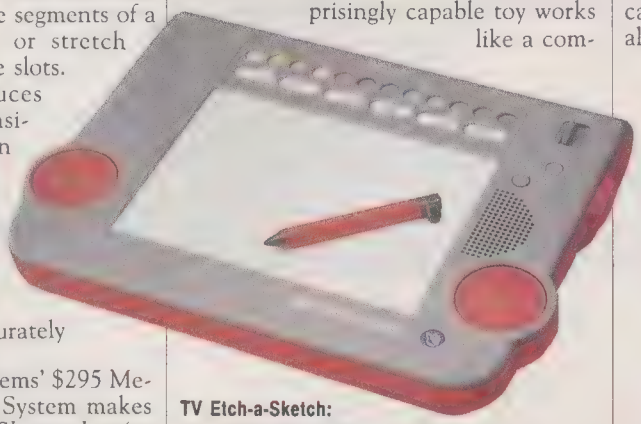
The vast array of multimedia products coming onto the market presents vast gift possibilities. One of the newest is Gold Disk's *Showmaker*, an Amiga program that blends the elements needed for multimedia work—video, graphics, text, audio, MIDI synthesizers and special effects—into seamless presentations. It controls pro VCRs through the Amiga's serial port, and consumer decks through outboard devices, so it's sort of like a multimedia editing controller. The $500 program's main screen features a bar chart that shows the placement and timing of each part of the presentation. By dragging bars with the Amiga's mouse, a multimedia producer can assemble segments of a presentation, then cut or stretch them to fit specific time slots. *Showmaker* also produces 64 wipes, fades and transitions. Once everything's in place, it plays back the entire production in real time. Early users say the program often saves them several generations in editing because of its ability to accurately control so many media.



Interactive MicroSystems' $295 MediaPhile Desktop Video System makes an ideal companion for *Showmaker* (or any multimedia arsenal). The MediaPhile is basically a programmable infrared remote control module that plugs into the audio port of an Amiga computer. Using supplied MediaPhile software, or an editing program like *Showmaker*, the MediaPhile allows the Amiga to start and stop any number of IR-controlled devices, or devices equipped with Control-S jacks. Other versions are available for VCRs or camcorders with SMPTE time code or Control-L capabillity. For more accurate editing, Interactive MicroSystems offers an interface which reads a VCR's counter numbers and sends them to the computer. Interfaces are now available for over 40 decks, including many from Sony, Panasonic and JVC. The company can also create a custom interface for any deck.

Multimedia systems may seem expensive and forbidding, but for those who just want to dip a toe into video graphics, Sony has a refreshingly inexpensive alternative: the My First Sony Electronic Sketch Pad for $115. This surprisingly capable toy works like a computer paint program. To create a graphic, the budding video artist selects a line width and color, then traces a line across the pad with the drawing tool.

To color inside the lines, the artist simply selects a color, then touches the area to be colored. The sketch pad can also generate any of 28 programmed graphics and geometric shapes, and create a whimsical electronic tone (which can be switched off) as the tool moves along the pad. ■



TV Etch-a-Sketch: The My First Sony Electronic Sketch Pad.

BY BRIAN CLARK

ST. NICK'S PICKS

VCRs and laserdiscs to bring home for the holidays.

It's tough enough trying to make a decent choice when investing hard-earned money in a costly piece of video equipment, but when it's a Christmas gift and that December 25 deadline is coming up fast, you'll find lots of company and not a little chaos in the stores.

With this in mind, we sent Santa undercover to uncover some safe bets. Okay, we know, the outfit is conspicuous, but even troublesome sales clerks won't cross the guy at this time of year.

Knowing his schedule is a little tight, we asked the jolly old boy to focus on VCRs and laserdisc players, and although he came through for us, he learned what we already knew—rushing through the vast number of choices and features on crowded shelves can be mind-numbing. But St. Nick picked a selection of decks guaranteed to please the videophile in your life—and help you keep your Christmas cheer even when the dog knocks over the tree.

For people with both feet in the video waters, Santa suggests Mitsubishi's HS-U82 ($1,699), a Super-VHS hi-fi machine with a wealth of editing features. On top of S-VHS picture quality, the HS-U82 has dual flying erase heads and jog/shuttle dials on both the VCR and the remote.

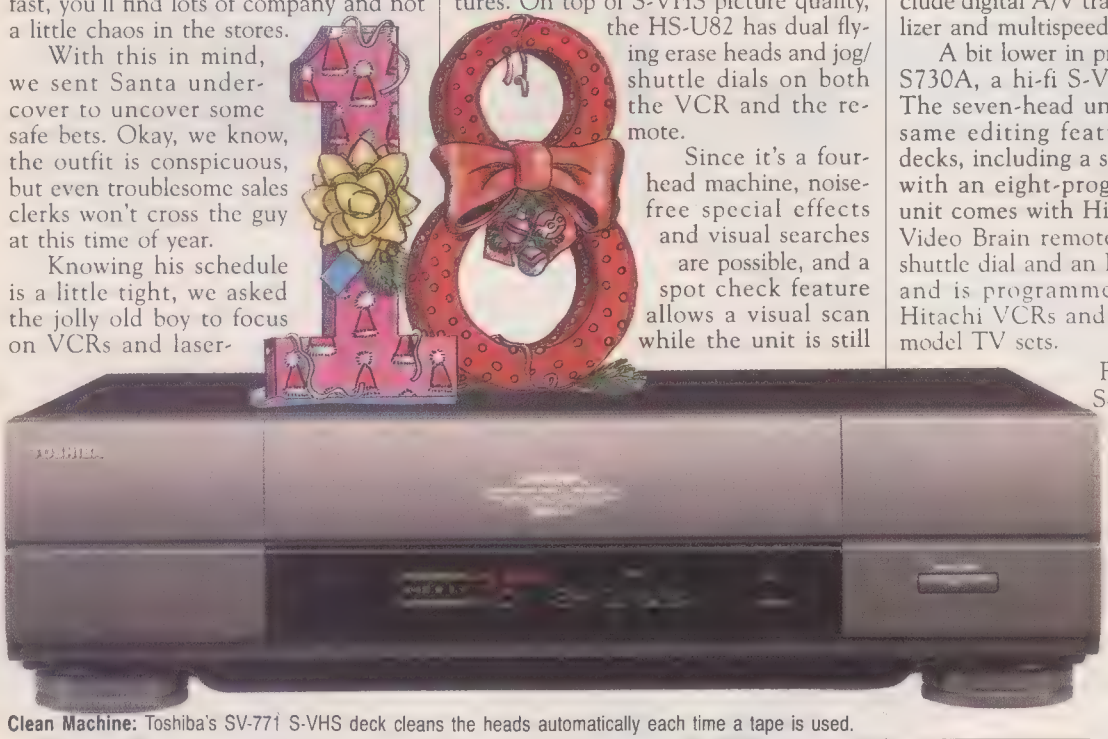
Since it's a four-head machine, noise-free special effects and visual searches are possible, and a spot check feature allows a visual scan while the unit is still in fast forward or rewind. Nearly all the features you would expect on a high-end VCR are here, from MTS/SAP to front-panel audio/video inputs.

Another top editing deck, with added flexibility, is JVC's HR-SC1000U ($1,599). This deck plays any type of S-VHS or VHS tape, be it full-size or compact. The loading tray is made to accommodate compact tapes without the use of an adapter. Like the Mitsubishi, jog/shuttle dials are on both the VCR and the remote, and there are front A/V inputs. Picture features include digital A/V tracking, a video stabilizer and multispeed playback.

A bit lower in price is Hitachi's VT-S730A, a hi-fi S-VHS VCR ($1,099). The seven-head unit has many of the same editing features of the above decks, including a synchro edit control with an eight-program memory. The unit comes with Hitachi's 48-function Video Brain remote, which has a jog/shuttle dial and an LCD readout panel, and is programmed to control two Hitachi VCRs and ten different late-model TV sets.

For those who want S-VHS picture quality, but don't need editing features, Toshiba's hi-fi SV-771 ($799) deserves a long look. Its most unique feature is an automatic head cleaning system that works each time a tape is loaded and unloaded. An automatic programming function takes into account the amount of tape remaining and sets the recording speed accordingly. Onscreen programming is available for eight events in a one-year period, and A/V inputs are on the front and back of the unit.

If S-VHS is not your cup of tea, there's no need to fret. An abundance of



Clean Machine: Toshiba's SV-771 S-VHS deck cleans the heads automatically each time a tape is used.

feature-laden VHS decks exist. Among them is Panasonic's PV-4070 ($729), a four-head hi-fi deck with jog/shuttle dials on both the VCR and remote. A deck to be reckoned with, the 4070 comes packed with a flying erase head and adds audio and video dubbing, synchro edit and front A/V inputs. An MTS decoder with SAP adds to the appeal of this moderately priced unit. Setting the timer is a cinch with Panasonic's bar code programming with onscreen confirmation. A 61-function learning remote keeps things flexible.

This summer Magnavox entered the wonderful world of jog/shuttle dials. The result is its four-head VR9970 ($849), a full-fledged editing deck with a flying erase head, audio and video dubbing, time search and index search. The audio is hi-fi stereo with MTS. Look for Magnavox to continue in this direction.

A deck that may go down as one of Santa's best bets is Mitsubishi's hi-fi HS-U53 ($699). For the price, the list of features is impressive: a jog/shuttle dial on the remote and on the VCR, front A/V inputs, digital auto tracking, preroll with an edit controller, dual flying erase heads, index search and skip search, just to name a few.

Looking for hi-fi sound, but not editing features? Toshiba's M-641 ($549) fits the bill. Its four-head double-azimuth design and HQ picture circuitry deliver top VHS picture quality. The audio side boasts some impressive features as well—VHS hi-fi, MTS broadcast reception and dbx noise reduction. The program timer handles eight events in a one-year period.

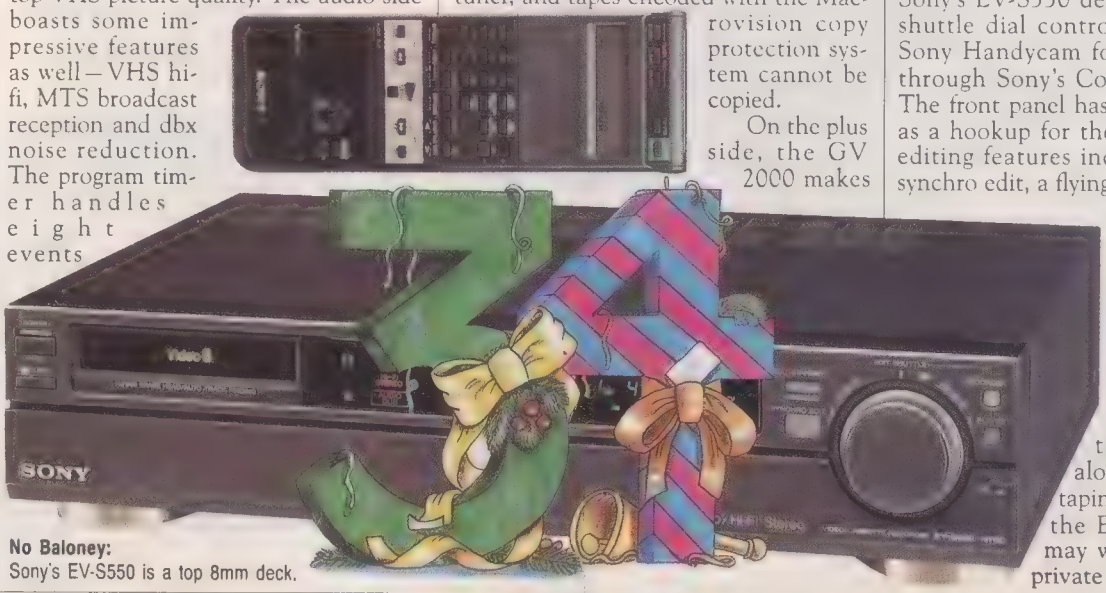
Jog My Memory: Jog/shuttle dials are featured on, top to bottom, Panasonic's LX-1000, the Magnavox VR9970 and the HS-U53 from Mitsubishi.

If the person you're shopping for has been talking about this VCR for as long as you can remember, you'll be relieved to learn Go-Video's GV 2000 dual VCR, also known as the VCR2, is finally available. Although Go-Video is promoting the GV 2000 as an editing deck, neither VCR has a flying erase head. Both tape wells can record, but there is only one tuner, and tapes encoded with the Macrovision copy protection system cannot be copied.

On the plus side, the GV 2000 makes it easy to make copies of tapes, and that's what this dual-well deck is all about. More than likely it will be worth the $1,000 price tag to get a little peace and quiet, as the recipient will be dubbing through New Year's at the very least.

If you're of a mind to take advantage of 8mm's growing popularity, check into Sony's EV-S550 deck ($850). An edit shuttle dial controls the VCR and a Sony Handycam for editing purposes through Sony's Control-L connector. The front panel has A/V inputs as well as a hookup for the Control-L. Other editing features include edit standby, synchro edit, a flying erase head and audio dubbing.

Audio features are just as strong, with both AFM hi-fi stereo and PCM digital stereo. The growing number of movies being released in the 8mm format, along with off-the-air taping possibilities, make the EV-S550 a gift you may wind up coveting in private or even keeping for



No Baloney: Sony's EV-S550 is a top 8mm deck.

yourself.

The economy-minded need not relinquish quality to make the price right. Philips' VR6405 ($399) offers such special effects as still frame, frame advance, noiseless slow motion, variable-speed slow motion and double-speed play. A viewer also has the option of monitoring the TV during playback of a tape. The eight-event/one-month timer can be set onscreen, and a 52-function remote control is included.

Goldstar's GHV-4700M ($369) has a 181-channel tuner with auto programming, and a four-head double-azimuth design. Front A/V inputs are a big plus, along with titling capabilities. The GHV-4700M produces a blue screen when no signal is present. Remote features include variable slow motion, frame advance, visual search and double-speed play. Eight events over a one-year period are programmable.

For those with a phobia about VCR use (it should have a name by now), Sharp's VC-A230U ($299) provides an onscreen display that guides a user through timer programming. Simply inserting the tape turns the unit on, plays the tape and rewinds it without touching a button—a cure if we ever heard one. The HQ circuits aid picture quality, and the unit accepts programming for six events in a 14-day period.

On the laserdisc front, 13 companies are releasing players under their names, and many are combination players, which play all five sizes of discs. The number of companies now participating is a clear sign of laser's stronger presence in video, and the declining prices for players are encouraging more people than ever to embrace the format.

Lower prices are encouraging more to embrace laser players.

A good place to start is with Pioneer's lowest-priced combi player, the CLD-980 ($500). It's a basic unit that still delivers the picture quality that gives laser its reputation, and it has such key access features as intro scan, which samples the first eight seconds of each chapter or track, chapter/track search and play, and programming for 24 selections.

Sony's MDP-333 ($650) is also a combi player that has the ability, via a shuttle control, to scan CLV discs in forward or reverse without picture distortion. The remote can also control the basic functions of remote-capable Sony TV sets, and has a knob for shuttle control as well. An S-video output is an extra not normally seen at this price.

If you're fortunate enough to live in Denver, Detroit, Los Angeles, Miami, New York or San Francisco, you should have access to the PSLD40 combi player ($899), part of the new Pro Scan line from Thomson Consumer Electronics. Early distribution of this extension of the RCA brand is limited to the above cities, with national distribution following in 1991. The unit plays both sides of laserdiscs and has the intro scan feature.

Finally, Panasonic's LX-1000 ($1,400) has the features you'd expect in a high-end player. The auto reverse takes only 11 seconds to change sides, and a digital time-base corrector contributes to the LX-1000's picture quality. A digital field memory and jog/shuttle controls permit noiseless searches, stills and slow motion on CLV discs. ■

HOLLYWOOD SMOOTH.

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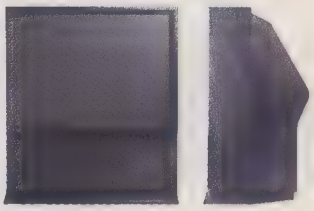

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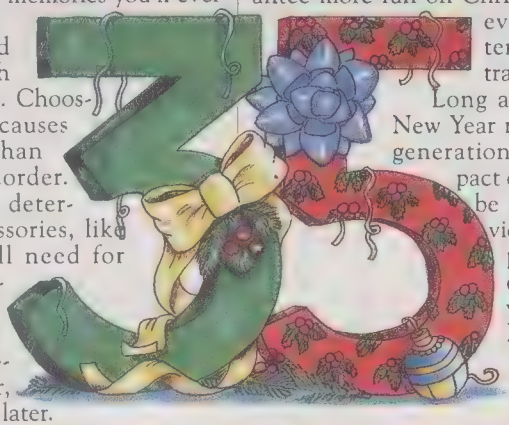
BY RICH WARREN

SHOOTING STARS

A galaxy of compacts give camcorders a sexy new appeal.

"Open me first!" Kodak proclaimed in holiday advertising campaigns for Brownie cameras in days gone by. Today, we can affix the same tag to camcorder gifts. After all, many current camcorders are barely larger than yesterday's Brownie snapshot cameras, and as easy to operate. And videos of others opening their gifts make the best memories you'll ever record.

First you need to decide which camcorder to give. Choosing a camcorder causes more confusion than operating a camcorder. You also need to determine which accessories, like extra tape, you'll need for Christmas morning. Finally, there's an art to properly gift-wrapping a camcorder, which we'll get to later.



In the rush of the holidays, selecting a camcorder format can feel like quarterbacking a football game. Fans on one side of the stands scream to go one way. Boosters on the other side shout for the reverse. One store cheers you on to 8mm, the next roars approval for VHS. Both 8mm and VHS (which includes Compact VHS) are strong players. Your game could go either way. When it's finally time to call the play, buy the camcorder that feels right to you, remembering the hands that receive it may be larger or smaller than yours. The following are innovative models in the major formats. They fit easily under a Christmas tree and guarantee more fun on Christmas day, and everyday thereafter, than electric trains.

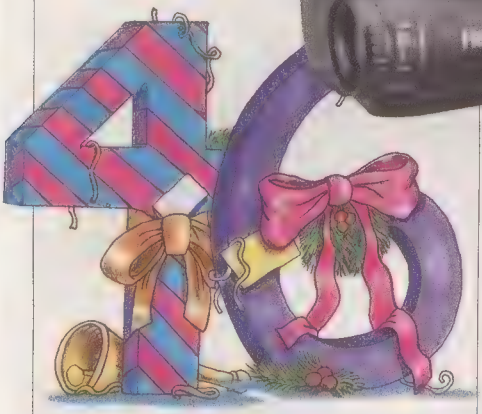
Long after recording New Year revels, the new generation of ultra-compact camcorders will be shooting home videos. The two-pound and under Handycams and Palmcorders require little effort to use. They fit the hand so comfortably they become natural extensions of the body. When it comes time to pack for a vacation they take less space in a suitcase than a hair dryer. Sony, JVC, Panasonic, Fisher and Chinon all compete with miniature camcorders that differ in size by ounces. All use CCD imagers with 250,000-300,000 pixels and most operate in as little light as 3 lux. Most are members of a family of two or three models offering different features at different prices. For example, Panasonic's $1,000 PV-10 Palmcorder has only basic features, while its PV-40, which looks very similar but costs $400 more, has a longer zoom, digital effects and a still video function.

Special From Santa: Olympus' flat VX-81 8mm camcorder slips easily under coats.

Ambidextrous: The PV-602 fits right- or left-handed shooters.

Most of the new subcompacts also appear wearing the names of other companies. You'll notice definite similarities between Sony, Ricoh, Nikon, Yashica and Kyocera camcorders; Fisher, Olympus and Pentax models: Hitachi and

Rich Warren is an audio/video columnist for The Chicago Tribune.

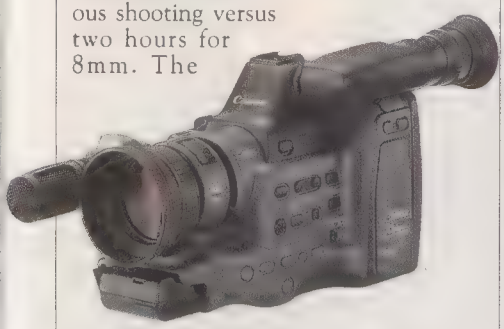


Elfin Magic: Sony crammed a full slate of features into its TR4, the tiniest camcorder available.

RCA units; and models from Panasonic, Quasar, GE, Philips and Magnavox.

The 8mm Sony CCD-TR4 comes in black or white, but records in living color. It's smaller than last year's groundbreaking CCD-TR5 yet at $1,100 less expensive. Sony engineered in all the automatic features that once only fit in full-size models. The only compromise is a 6x zoom lens. The Ricoh R-66 is similar. If you're willing to tote an extra ounce, Sony's CCD-TR7 not only includes an 8x zoom, but stereo sound and a slightly improved imager for an additional $300.

The JVC GR-AX7 carries the flag for the VHS-C camp. It resembles the TR7 in most aspects, except for a distinctive triangular appearance and that the VHS-C cassette permits only 90 minutes of continuous shooting versus two hours for 8mm. The cinema button, a clever feature, produces letterboxed home videos.



F/X for X-mas: Canon's A1 Digital performs such effects as strobe, paint box and dissolve.

JVC also designed the first modular camcorder, the SC-F007U, with features competitors can't match. For $2,500 you get a thumb-sized camera, a three-inch color LCD monitor, and a Super VHS-C hi-fi VCR the size of a couple of slices of Pepperidge Farm bread. You can snap the camera onto the VCR as a unit or pocket the VCR and clip the camera on a bicycle helmet for great hands-free action videos. You could even mount the camera atop a Christmas tree and record the festivities without anyone noticing.

Panasonic says everything you need to know about its new line of ultra-mini VHS-C camcorders in the name: Palmcorder. Although shaped differently than competing models it weighs about the same. The top-of-the-line PV-40, for $1,400, shoots straight even after you've drunk one too many spiked eggnogs. Digital electronic image stabilization (EIS) holds the picture steady even if the camcorder shakes a bit.

If that special someone on your list feels more comfortable bird watching than playing with video, he or she will feel more at home with Fisher's wide and flat 8mm FVC-880, for $1,300. You hold this Fisher camcorder like a pair of binoculars. Fisher calls attention to more than dimensions in claiming this model represents the shape of the future. It's the first camcorder with fuzzy logic computer circuitry to adjust focus and the automatic iris. The Olympus VX-81 is essentially the same camcorder.

RCA styles the appearance of its 8mm camcorders to be as pretty as their videos. The cream-colored Pro880HB, for $1,600, records with improved Hi8 resolution and hi-fi stereo sound, in a package barely over two pounds. While the Pro880HB is loaded with features, RCA concentrated on the most important: autofocus. The infrared autofocus works accurately and quickly. The Pro880HB banishes blurry memories. It's the top of RCA's line of 8mm camcorders. At the other end of the lineup, RCA has the Pro810, one of the least expensive, full-featured 8mm camcorders. Hitachi fields similar models.

Canon came to camcorders from film photography. Unlike most other major camera names, Canon designs and manufactures its own 8mm camcorders with an eye toward photography buffs. Canon's premier Hi8 model, the A1 Mark II-Digital, for $2,500, looks like a 35mm SLR on steroids, and can be held like an SLR or a conventional camcorder. Appearances aside, its autofocus automatically tracks moving objects, and digi-

Christmas Compact: JVC's Compact VHS GR-AX7 can letterbox home videos.

ital features permit such professional special effects as overlapping dissolves. The hi-fi stereo sound can be manually adjusted, a rarity on camcorders.

Sony steals a page from Canon's book with its Hi8 CCD-V101, for $1,800. The 127-page instruction manual spends many pages explaining its SLR-style exposure modes. The V101 offers a choice of manual, aperture priority, shutter priority, portrait and sport settings, plus an electronic gain control that mimics different film speeds.

Admittedly many of these camcorders cost more than you'd like to pay. But you don't need fancy features to catch the smiles on your children's faces. Nicknamed "The Switch Hitter," Panasonic's PV-602 includes most of the features of more expensive models for only $800. Panasonic makes this three-inch-wide, full-size VHS camcorder so that it can be operated by either hand with equal ease—a rare concession to lefties. If you want a flying erase head for seamless edits, spend $100 more for the PV-604. Spend twice as much and you get the PV-540 with Super VHS.

Buy an extra battery and tapes with your camcorder. This way you'll never get caught short at the moment you want to save for a lifetime. Keep one battery charging while shooting with the other. The battery can be a different brand than the camcorder. Saft, for example, sells replacement batteries for almost every model on the market. You may also want to consider a clip-on video fill light, although some camcorders now include them.

One extravagant accessory that, once mastered, turns an amateur into a pro is the Steadicam JR. This $600 hand-held suspension system includes a video fill light and an LCD monitor. It eliminates the jitters and shakes while allowing you to do professional pans. If you received a camcorder for Christmas last year, JR makes the ideal sequel.

Purchasing a camcorder as a gift requires a special gift-wrapping strategy. When you get it home, remove the instruction manual and read it. Hide the camcorder where the recipient won't find it until the eve of the big day. On December 24 (or the day before it's given), remove the battery for charging. Depending on the make and the model, this will take from one to four hours.

While the battery charges, install the lithium clock battery. Once charged, insert the main battery in the camcorder and set the time and the date. Be sure the camcorder is turned off before you repack it. And don't forget to repack the owner's manual.

When giving an 8mm camcorder for Christmas, remove the cables that link the camcorder to TV sets. Follow the instructions in the manual and connect the cables to the TV. Hide them behind the set. With a VHS-C camcorder, install the battery in the playback adapter in advance. This way you can savor the day's videos without fuss.

Now gift-wrap to your heart's content. Thanks to your preparations and the simple, automated design of these camcorders, the recipient can start shooting videos instantly. Brightly light the room. Most camcorders need 100 times their lowest light rating to shoot good videos. While all will capture the Christmas tree lights in a dim room, it takes at least a couple of 100-watt bulbs to illuminate the joy in the faces of your loved ones.

Convince the new camcorder owner to read the instruction manual sometime during the 12 days of Christmas. On Christmas morning just press record and start shooting. No scrapbook saves memories like video. ■

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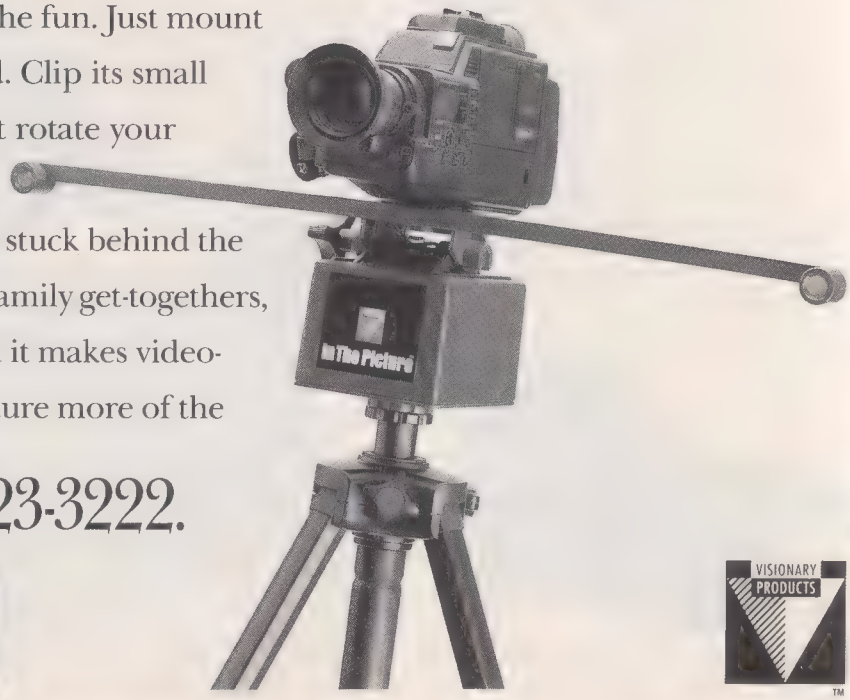

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BY MARK FLEISCHMANN

HOLIDAY HIT PARADE

From 'Top Hat' to 'Total Recall,' there's a budget tape or laserdisc for every film buff on Santa's list.

Video's cornucopia has grown larger than ever, leaving would-be holiday movie-givers more befuddled than in seasons past. But why wander forlornly through the superstores, lost in the cultural labyrinth, when you can let us take inventory of the latest, greatest titles?

We've scanned the 50,000 tapes and discs on the market for gift-worthy ideas and found a bundle. They range from newly minted blockbusters and reissued classics to boxed sets and special-interest oddities. We've organized them into two dozen categories, each one packed with terrific recommendations. And now, without further ado, here they are:

Romancers. Boys meet girls with amusing consequences in *Pretty Woman* (Touchstone, $19.99), with Richard Gere and Julia Roberts; *When Harry Met Sally...* (Nelson, $19.98), with Billy Crystal and Meg Ryan; and *Splash* (Touchstone, $19.99), with Tom Hanks and Daryl Hannah. Some may prefer the blend of innocence and sophistication that Audrey Hepburn and George Peppard bring to Blake Edwards' *Breakfast at Tiffany's* (Paramount, $14.95). For darker tastes, romance and danger are winning combinations in HBO releases of *No Way Out*, with Kevin Costner and Sean Young, and *Something Wild*, with Melanie Griffith and Jeff Daniels ($19.99 each); and, of course, in *Fatal Attraction* (Paramount, $14.95), with Michael Douglas and a scorching Glenn Close.

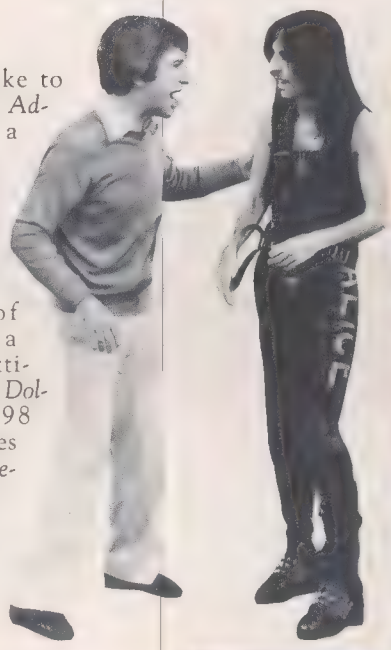
Good Buddies. On a more platonic plane, check out two top-notch buddy movies: *Rain Man* (MGM/UA, $19.98), with Dustin Hoffman and Tom Cruise, and the original *Odd Couple* (Paramount, $19.95), with Jack Lemmon and Walter Matthau in the roles that Tony Randall and Jack Klugman popularized on television.

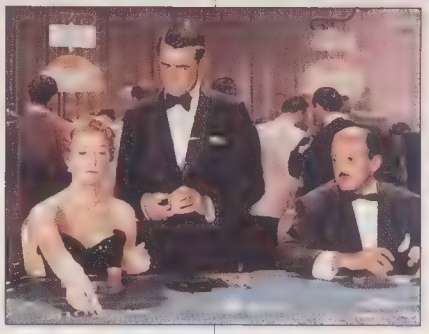
Spectacles. Explore fantastic mindscapes with *The War of the Worlds* (Paramount, $14.95) and *2001: A Space Odyssey* (MGM/UA, $19.98), two special-effects marvels of their respective decades, the '50s and the '60s. Michael Powell's *The Red Shoes* (Paramount, $14.95) is famous for its ballet sequences, while choreography of a more violent kind figures in *Ben-Hur* (MGM/UA, $19.98), whose chariot race was two years in preparation. ("Chuck, you just stay in the chariot and you're going to win the damn race," legendary stunt director Yakima Canutt advised Charlton Heston.)

Swashbucklers Then & Now.

All Creatures Great and Small: Schwarzenegger's *Total Recall*, right, and *Pee-Wee Herman's Christmas Special.*

More men of action take to Sherwood Forest in *The Adventures of Robin Hood*, a richly cast adventure with Errol Flynn, Olivia de Haviland, Basil Rathbone and Claude Rains. For adventure closer to home, check out the Sergio Leone remake of Kurosawa's *Yojimbo* as a Clint Eastwood spaghetti-western called *A Fistful of Dollars* (MGM/UA, $19.98 each). Newer action heroes like The Arnold in *Total Recall* (LIVE, $24.99), and Mel Gibson and Danny Glover in both the original *Lethal Weapon* and its sequel (Warner, $19.98 & $24.98) add modern twists to ancient lusts.



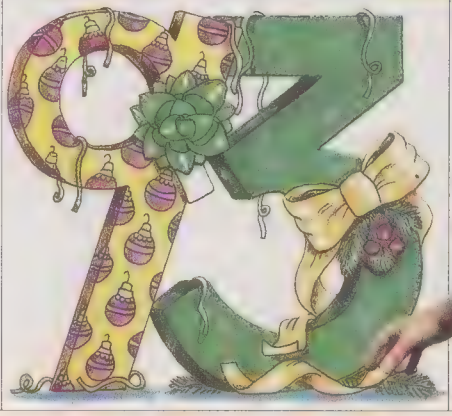


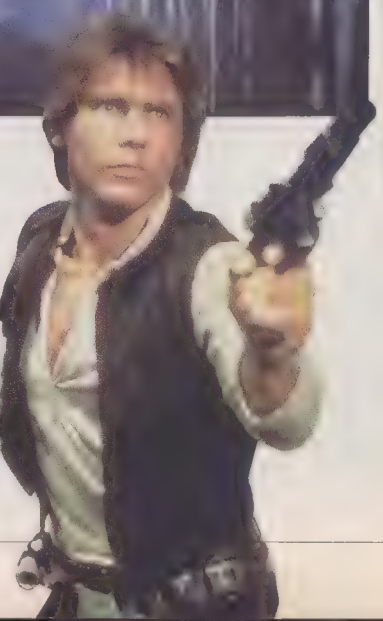
Tapes for All Tastes: Seasonal selections include, clockwise from left, *The Best of the Soupy Sales Show, 2001: A Space Odyssey, To Catch a Thief, Nightmare on Elm Street Part III: The Dream Warriors* and *Star Wars.*

Men of the World. Some might prefer more cerebral heroes, verbal men of action like Robin Williams as a type-A deejay in *Good Morning, Vietnam* (Touchstone, $19.99), or Dustin Hoffman as Lenny Bruce in *Lenny* and Humphrey Bogart as Sam Spade in *The Maltese Falcon* (MGM/UA, $19.98 each).

The Duke & the Director. *The Man Who Shot Liberty Valance* (Paramount, $14.95) is the greatest western John Wayne and director John Ford ever made—a tale of how the West was won by rough-and-tough men of honor like Wayne, only to be turned over to non-violent yuppies like the character played by James Stewart. Ford, who elevated the western genre to a fine art, was the director who brought out the best in Wayne. Also available are two other fine Wayne/Ford pairings: *She Wore a Yellow Ribbon* and *Fort Apache* (Turner, $19.98 each).

"Good E-ve-ning." Hitchcock classics like *North by Northwest* (MGM/UA, $19.98) and *To Catch a Thief* (Paramount, $14.95), both starring Cary Grant, are matchless comic thrillers. But don't neglect such lesser-known suspensers as *Stage Fright*, with Marlene Dietrich; *Dial M for Murder*, with Grace Kelly; *I Confess*, with Montgomery Clift; *The Wrong Man*, with Henry Fonda; and especially *Strangers on a Train* (all Warn-





er, $19.98 each on tape). In *Strangers* (gorgeous on disc, $24.98), Farley Granger and Robert Walker swap murders and duel to the death aboard an out-of-control carousel in one of Hitch's most powerful finales.

Horrors! Volumes 1 through 4 of *A Nightmare on Elm Street* (Media, $9.98) offer maximum bloodshed per video dollar. (Volume 5 costs $19.98). And then there's *Night of the Living Dead* (Republic, $29.98), the movie that put link sausage on the map as a horror prop. The venerable *King Kong* (Turner, $19.98) would make a less nightmare-inducing choice for young children and sensitive adults.

A Different Tracy. If you'd prefer not to wait for the price of Warren Beatty's recent remake to come down, the Dick Tracy serials with Ralph Byrd are available from Rhino for $24.95—one serial numbering 15 chapters on two tapes—and from VCI in four 15-chapter serials at $29.95 each. For kids, try *The Animated Adventures of Dick Tracy* (Paramount, six volumes, $12.95 each).

Fred & Ginger. Film history's most elegant dancing couple wheel around the soundstage in *Shall We Dance?* and *Top Hat* (both Turner, $19.98). Astaire also stars in *Second Chorus* (Republic, $29.98) and *Funny Face* (Paramount, $14.95).

Seasonal Picks. Contemporary filmmakers have rediscovered the Christmas story with the revisionist *Scrooged* (Paramount, $14.95), *Santa Claus—The Movie* (Media, $9.98) and *Ernest Saves Christmas* (Touchstone, $19.99). Television also weighs in with *Pee-Wee's Playhouse Christmas Special* (Media, $9.98) and the newly released *The Honeymooners/I Love Lucy Christmas Present* (CBS/Fox, $14.98).

Seasonal Classics. 'Tis the season of *A Christmas Carol.* The No. 1 classic 1951 version, with Alastair Sim, is a public-domain title available from many suppliers. Be sure to pick a copy, such as VCI's ($14.95), recorded at the standard speed. MGM/UA's 1938 version with Reginald Owen is now on disc with two shorts, *Jackie Cooper's Christmas Party* and *Judy Garland Sings "Silent Night"* ($34.98).

Republic offers *It's a Wonderful Life* in both the original black & white and a colorized version ($19.98) that's enough to make purists want to leap off a bridge.

Already Boxed. Charlie Chaplin earns his film-class reputation several times over in the affordably priced *Unknown Chaplin* (HBO, three-volume box, $39.99; individually, $19.99), a compendium of outtakes, and in *Charlie Chaplin* (Media, six volumes, $99.98), a retrospective of his early work at Keystone, Essanay and Mutual Studios. *The James Dean 35th Anniversary Collection* (Warner, $99.92; disc, $119.92) includes the late icon's three movies—*Rebel Without a Cause, East of Eden, Giant*—and a trivia collection, *Forever James Dean*, making its home-video debut. (The first two are $19.98 each, the latter two $29.98 each.)

The Rob Reiner Collection (Nelson, $49.98) comprises the rock-satirical classic *This Is Spinal Tap; The Princess Bride*, a storybook comedy; and *The Sure Thing*, a gentle romantic comedy. And surely the *Star Wars* trilogy is a bargain (CBS/Fox, $59.98). Purists may want to add *From "Star Wars" to "Jedi": The Making of a Saga* (CBS/Fox, $9.98).

Let's Put on a Show! Musicals are family entertainment at its best. *West Side Story*'s Bernstein/Sondheim score is as at home in the concert hall as it is on the screen. Gene Kelly brings his lighthearted grace to *An American in Paris* and *Singin' in the Rain*, while Paul Robe-

son takes the soundstage in *Show Boat* and Zero Mostel invests *Fiddler on the Roof* with passion and dignity (MGM/UA, $19.98 each).

The music and words of Rodgers & Hammerstein have aged like fine wine in *The King and I, South Pacific, Oklahoma!, State Fair* and *Carousel* (CBS/Fox, $19.98 each). The Limited Silver Anniversary Edition of *The Sound of Music* (CBS/Fox, two volumes, $24.98) brings back one of the first video hits from the industry's early days for yet another encore. The new remastering from a new print improves considerably on previous releases.

Performing Arts. Mikhail Baryshnikov fans can see him in *Carmen* or explore his life in *Baryshnikov—The Early Years*. The same label, Kultur, also offers the Bolshoi Ballet's *Cinderella* and covers other sectors of the arts with *Der Rosenkavalier* and *Jazz at the Smithsonian* ($29.95 each.)

Elvis Lives. The ghost of Graceland returns again in *Elvis: The Great Performances* (Buena Vista, two volumes, $19.99 each) and *The Elvis Files* (Media, $19.98). Meanwhile, Elvis Presley sightings are the subject of the satirical *Elvis Stories* (Rhino, $9.98).

Special Interests. Made-for-TV and made-for-video programming encompasses a vast number of unusual topics. Worthy titles for the environmentally conscious include *Raoni: The Fight for the Amazon* (Mystic Fire, $29.95) and *Help Save Planet Earth* (MCA/Universal, $14.95). Oenophiles should check out *The Celebrity Guide to Wine*, with Bernard Erpicum of Los Angles' famed Spago restaurant (Paramount, $19.95).

Fit as a Fiddle. Exercise addicts will enjoy *Jane Fonda's Lean Routine*, her 12th and latest (Warner, $29.98), and *Heather Locklear Presents Your Personal Workout* (MCA/Universal, $19.95).

Pick a Format. Warner comes on strong with releases available in all or most of the following formats: VHS, Beta, laserdisc, 8mm and Spanish-dubbed VHS. Most prices range from $19.98 to $29.98, though a few are higher. The most appealing picks include *The Accidental Tourist, Barry Lyndon, Batman, Beetlejuice, Dangerous Liaisons* and *Full Metal Jacket*.

You can up the resolution with Super VHS tapes from Super Source Video (800-331-6304), which offers more than a dozen selections, including *Indiana Jones and the Last Crusade* ($39.95), *The Nutcracker* ($49.95) and *Blade Runner* ($49.95).

No Beta Blues. If that very special, very stubborn Beta loyalist's eyes wouldn't light up when he finds *Cinderella* ($12.95) under the tree, the Brauer Beta Video Tape Catalog (800-962-7722) has hundreds of other factory-fresh possibilities.

Latest Laserdiscs. Though popular series like *Rocky* (MGM/UA, I-II, $29.98; III-IV, $24.98) and *Back to the Future* (MCA/Universal, I-II, $29.95; III, $39.98) return to rouse the rabble, more discriminating tastes might prefer camp comedies like *The Women*, an all-female gabfest relished by ironists of both genders, and *Where the Boys Are* (both MGM/UA, $34.98 each).

Don't neglect such prominent musical items as *The Blues Brothers* (MCA/Universal, $39.98), a lighthearted tribute to R&B greats by Dan Aykroyd and the late John Belushi; *Thelonious Monk: Straight, No Chaser* (Warner, $29.98), an extraordinary documentary showing the jazz pianist at his most eccentric—and at his greatest; and the orchestral treasure trove Sony has unleashed in the

continued on page 112

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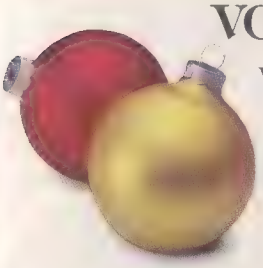

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BY MALISSA THOMPSON

MO' BETTER MOVIES

A film festival of Christmas picks from the leaders of the pack.

The stars glitter when they come out. But when they stay in, they watch prerecorded movies like the rest of us. Which movies? To find out, we rounded up 18 of the hippest actors, actresses and filmmakers this side of 1990 and asked them which videos they'd like to find stuffed into their stockings this season. The results are an eclectic mix of naughty and nice requests that the rosy-cheeked guy on the sled will have a grand time dropping down chimneys in Hollywood—or in your neighborhood—come Christmas morning.

Inside Information: Who better to recommend tapes than insiders like, left to right, comic Sandra Bernhard, *Quantum Leap*'s Dean Stockwell, Christian Slater and Edward James Olmos?

SANDRA BERNHARD, Angry Young Comic

The confrontational star of *Without You I'm Nothing* hopes St. Nick will drop off movies like Alan Pakula's *Klute*—"a crash course on how to avoid prostitution as a career"—and *Darling* with Julie Christie because, says Bernhard, "it's the perfect primer on how *not* to have a relationship."

DEAN STOCKWELL, Actor

Dean Stockwell—who's portrayed everything from Howard Hughes in *Tucker* to a slimy thug in *Married to the Mob*—insists he's really just a kid at heart. To prove it, he says he wants his very own copy of *The Little Mermaid*, and *Howdy Doody's 40th Anniversary Party*.

CHRISTIAN SLATER, Teen Dream

Forget the sentimental stuff, this young star of *Heathers* and *Pump Up the Volume* wants to roast a few chestnuts on the open fire while watching James Bond in *For Your Eyes Only*, *Octopussy* and *Licence to Kill*.

EDWARD JAMES OLMOS, Actor

A heroic teacher in *Stand and Deliver*, a tough cop in *Miami Vice*, this veteran star is intent on solving environmental problems these days. He wants *The*

Whales, "a moving documentary about the destruction of whales."

DAN AYKROYD, Blues Brother

Dan Aykroyd heads his yuletide list with the classic horror film *Frankenstein*. The 1931 thriller starring Boris Karloff is "v-v-very scary," says the former Not-Ready-for-Prime-Time Player. "Just the way I like 'em."

RON HOWARD, Splashy Director

The man who made *Splash*, *Roxanne* and *Parenthood* puts Oliver Stone's *Wall Street* at the top of his wish list. "I've rented it so many times," confesses Howard, "it's about time I added it to my permanent collection."

DEBBIE CARRINGTON, Actress

Debbie Lee Carrington, the pint-sized "hooker with a mission" in *Total Recall*, wants "anything with Holly Hunter in it—and *Field of Dreams*, because I'm a sucker for sob stories."

PIPER LAURIE, Actress

Piper Laurie, the evil mill manager on ABC's *Twin Peaks*, has a burning desire to add Francois Truffaut's *The 400 Blows*, *Being There* with Peter Sellers and John Huston's *The Dead* to her holiday video festival. "*The Dead* is a perfectly conceived movie," explains Laurie. "It's personal and serious, yet entertaining."

TOM HANKS, Big Kid

"I want the action stuff," reports Tom (*Joe Versus the Volcano*) Hanks with a signature ear-to-ear grin. One of the best? "*The War of the Worlds*, of course."

MIMI ROGERS, Celluloid Babe

On her first holiday *sans* Tom Cruise, *Desperate Hours* star Mimi Rogers wants to cuddle up with *A Face in the Crowd*, starring Patricia Neal, her fave.

SYLVESTER STALLONE, Superstar

Action/adventure films aren't the only things that fill Sly with holiday joy. He's partial to *moving* pictures like *My Left Foot*. "I like to see an actor go to the edge. It's like watching a horse win the Kentucky Derby."

JOHNNY DEPP, Heartthrob

Johnny Depp, who put the cry-baby in *Cry-Baby*, wants Russ Meyer's *Faster Pussycat! Kill Kill* and *Beyond the Valley of the Dolls*, or "anything by John Waters."

DREW BARRYMORE, Ingenue

Known for her roles in *E.T. The Extra-Terrestrial* and *Firestarter*, Drew Barrymore has grown up and so have her tastes. Barrymore's wish list includes: *Wuthering Heights*, and *Roman Holiday* and *War and Peace* because "Audrey Hepburn is the best actress of all time."

NEIL SIMON, Playwright

"I'd like some of the films I saw during my childhood," explains Simon. His selections: *Casablanca* and *The Maltese Falcon*.

TIMOTHY BUSFIELD, Yuppie Hubby

Thirtysomething's Elliot has a fondness for old favorites. "I always rent *The Godfather*, so it'd be nice to have that one."

continued on page 122

Advise and Present: Stuck for a gift? Consider the presents that, left to right, Dan Aykroyd, director Ron Howard, *Total Recall*'s Debbie Lee Carrington and Sylvester Stallone would like to receive.

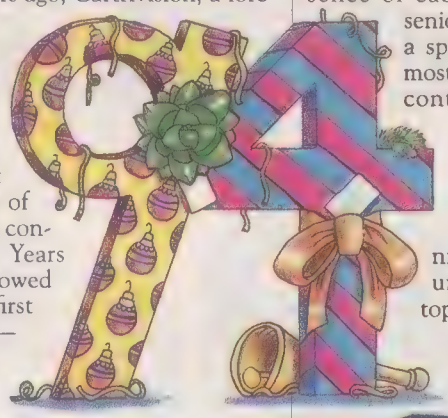
ILLUSTRATIONS: SCOTT POLLACK

BY MICHAEL ALEXANDER

DYNAMIC DUOS

Need an antidote to specialization? Today's totable, playful TVCRs offer a record number of sizes, screens and features.

You can't keep a good idea down when it comes to video. Take the TVCR. This hybrid component, which combines a TV set and VCR in a single chassis, was present at the dawn of home video. About 20 years ago, Cartrivision, a forerunner of today's consumer formats, was introduced with a TV console that included one of the very first consumer VCRs. Years later Sony showed the world its first Beta deck—married to a 19-inch TV set.



Yet, while TVCRs never captured the public's imagination, neither did they disappear. In fact, the opposite is true. TVCRs have quietly prospered, so that today they are more widespread than ever. They are also more varied—in size, price and features—all of which helps to make TVCRs unusual, uniquely useful, seasonal gifts.

Emerson, Goldstar, Alaron, Tote Vision, Quasar, Magnavox, Daewoo and a dozen other companies market TVCRs—mainly to people who want a second or third TV set and VCR to use in a bedroom, a family room or a kitchen. A couple of companies, notably Sony and Panasonic, field video systems primarily to executives who need to watch taped mail messages and business-related programs at their desks. Sony's EV-DT1 has a five-inch color screen and an 8mm VCR, while Panasonic's seven-inch PV-M749 uses VHS. Quasar's VV9407 is a similar model.

TVCRs are super simple. The absence of cables is a primary reason seniors like them, according to a spokesman at Funai. Since most come with unified remote controls, they are unusually easy to use.

They are also compact, making small TVCRs exceptionally portable and convenient. The VCRs in combi units are mounted on the top of the TV tube or on the bottom (except for one Panasonic TVCR, which is a side-loading model), so that they take up less space than separate components, which is an important consideration if you are hoping to fit a unit on a kitchen counter to watch cooking videos.

Desk Jockey: Sony's EV-DT1 handsomely pairs a five-inch color TV set with an 8mm VCR.

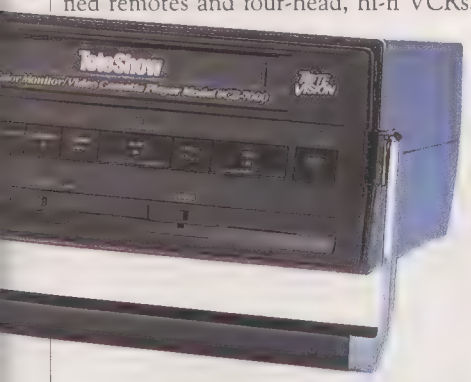
However, there are also drawbacks. Obviously, if either the TV set or the VCR fails, the whole unit must go to the shop for repair. More important, the TVs and VCRs in most combi units share a single tuner. This means you cannot watch one TV show and record another at the same time. It also means that the TV sets in some models marketed by Funai, Symphonic, Samsung and a few others turn off when you set the VCR's timer. If you want to watch TV and record at the same time, you have to use the unit's one-touch recording feature.

No-frills TVCRs generally have screens ranging from five to 13 inches paired with two-head monaural VCRs that can execute simple special effects modes and one-touch recording. They often feature onscreen displays, unified remote controls, and a pair of audio and video jacks. A few models, such as the Tote Vision CB-7000, for $429, sport videocassette players.

More deluxe models have tubes measuring 19 inches or larger, and are

increasingly being paired with hi-fi or stereo VCRs. Most also include MTS sound. Goldstar's KMV-2102 TVCR, for $849, is one of the few combi units now available with a stereo VCR that has dbx and Dolby noise reduction. The deck is built around a 20-inch TV set with MTS.

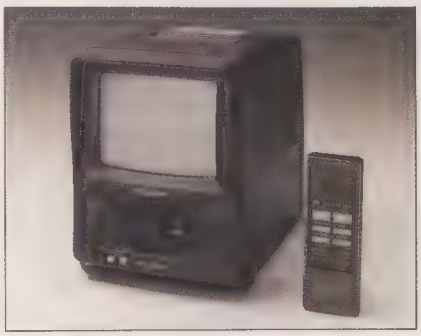
Panasonic's seven-model line of TVCRs dispels the notion that if two or more components are stuffed into one box something is bound to be left out. The PV-MS2750, for $1,699, and the PV-M2730, for $1,299, offer 27-inch picture tubes, making them the largest TVCRs now available. Both units feature MTS sound, stereo amplifiers, unified remotes and four-head, hi-fi VCRs.



Road Ready: Tote Vision's CB-7000 packs a VHS VCR and a color monitor into a handy portable.

Where they differ is that the PV-MS2750 has two tuners, a Super VHS VCR, a slightly beefier power amplifier and additional speakers.

Panasonic and a California-based company called Ten-Lab make combi units aimed at world travelers and others who want to play back tapes recorded on PAL and SECAM systems,



All for One: Quasar's VV9407 full-size VHS TVCR.

Matched Sets: Goldstar's 20-inch KMV-2102 TVCR (left) features stereo sound and Dolby noise reduction in its VHS VCR, while Panasonic's PV-MS2750 combines a Super VHS deck with a 27-inch screen.

the world's other two major broadcast standards. Ten-Lab starts with Matsushita-made TVCRs and adds color capability PAL and black & white SECAM circuits for both playback and record modes. The four models in Ten-Lab's Multicombo line range from a seven-inch portable for $1,995 to a 27-incher for $2,495. All play back tapes recorded on foreign systems. Ten-Lab also offers two Super Multicombo models: a 20-inch unit for $2,100, and a 27-inch S-VHS set for $3,200. Both have four-head, hi-fi VCRs capable of playing and recording foreign TV systems and tapes.

While not a TVCR in the strict sense, Bang & Olufsen's integrated, multiroom Video System 5000, for $4,290, combines the convenience and ease of a TVCR with the performance and features of separates. The system pairs a 26-inch tube with an S-VHS VCR, and mounts the two on a motorized TV stand. The elegantly styled monitor features a 125-channel

continued on page 122

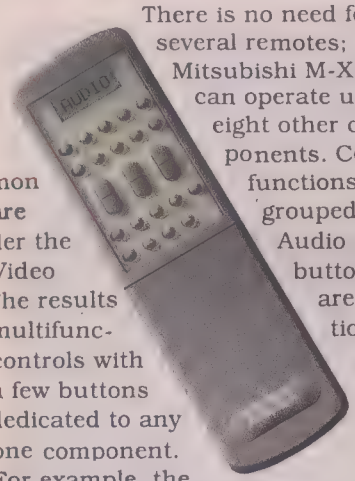
MITSUBISHI HOME THEATER SYSTEMS: AS EASY AS 1,2,3

More and more people are enjoying their audio and video components by integrating them into a Home Theater System. With the multitude of products, features and operating functions available, it can be quite confusing when it comes to hookup and operation.

This does not always have to be the case. Mitsubishi Electronics America has developed an easy way to overcome the technological barriers between learning to operate the system and enjoying a home theater.

ONE: Simplified Remote Controls

Mitsubishi makes operating a Home Theater System a breeze. There is no need for several remotes; the Mitsubishi M-X254i can operate up to eight other components. Common functions are grouped under the Audio and Video buttons. The results are multifunctional controls with only a few buttons dedicated to any one component. For example, the "Play" button works "Play" on the VCR, CD player and tape deck.



TWO: New Owners' Manuals

Mitsubishi has redesigned its owners' manuals to quickly guide the reader into hooking up components and taking advantage of the many features. The new manuals are written in plain English with simple, easy-to-understand illustrations. A detailed Index and exhaustive Table of Contents help the reader quickly find information. Technical terms are fully explained while headers and footers identify chapter topics for quick review.

Mitsubishi worked with Carnegie Mellon University's Communications Design Center in developing a design grid from which all the new owners' manuals are developed. Mitsubishi is now applying this research to develop new, easy-to-use owners' manuals for the entire line of color televisions, VCRs, audio components and systems.

THREE: Onscreen Menus

An easy-to-use onscreen operating system guides the user into enjoying any Mitsubishi Home Theater System. Every command is visually confirmed right on the TV screen. Step-by-step and screen-by-screen commands are presented. This logical progression makes commands simple, from programming CD or tape selections playback to setting the optimum surround sound rear channel delay time.

BRING HOME THE THEATER EXPERIENCE

A Home Theater System is the recreation of the full cinematic experience in the home. It is seeing, hearing and experiencing the movie with a large screen television and an all-encompassing surround sound system.

While many manufacturers are introducing home theaters, only one company is a front-runner with five years of technological experience in seamlessly linking audio and video—Mitsubishi Electronics America. Mitsubishi has married audio excellence with its long tradition of unrivaled video expertise. The first to introduce 35-inch direct view, 60-inch and 70-inch rear projections, Mitsubishi recently unveiled the ultimate screen size—the world's first 120-inch big screen television—offering an astonishing 48 square feet of viewing area.

Mitsubishi offers the most complete line of large screen direct view and rear projection televisions, as well as perfectly matched, high-quality audio components. By producing both audio and video, Mitsubishi can design from the early research and development stage components that easily integrate.

Systematically Designed

Synergism best describes a Mitsubishi Home Theater System. Each component is a stand-alone winner, but when combined together they create a system that flawlessly works in synch. A common operating language unifies control. Audio components are tied together under the Audio button and video components are grouped under the Video button on the integrated remote control. This award-winning remote control commands comprehensive, menu-driven, onscreen displays for simple setup and daily enjoyment. With the touch of a finger, CD selections can be recorded onto cassette tape or the ideal time delay for a surround sound system can be automatically calculated and set.

Just as technological elements of the system integrate, so does the beauty and elegance of the products' cosmetic design. All components, equipment cabinets and televisions (excluding the Mitsubishi consoles) are offered in a clean, sleek, black diamond gray finish. A standard height of 41 inches was established for a finished Home Theater System: Bases are available for selected 27-inch,

31-inch and 35-inch Mitsubishi televisions to raise the televisions level with the equipment cabinets.

Leading-Edge Technology

In addition to simple operation and good design, Mitsubishi components incorporate the latest features and cutting-edge technology.

An audio/video receiver is the master control of a Home Theater System, linking television sound to external speakers and other audio components. Mitsubishi's top-of-the-line audio/video receiver, the M-R8010, incorporates Dolby Pro-Logic Surround sound, directing sound to follow the action of the movie as it whizzes overhead or pans right to left while it locks the dialogue center front where it belongs. The M-R8010 also takes musical playback to new heights by shaping sound to recreate the acoustical ambience of a stadium, club or movie theater.

Designed with the videophile in mind, the HS-U82 is a top-of-the-line S-VHS VCR with a jog dial on the unit as well as on the remote for added control. Revolutionizing VCR technology, the HS-U82 utilizes an exclusive "Center Track" head drum design. In fast forward, reverse or slow motion, the picture quality is crisp and clean, devoid of any noise bars or jitters. The HS-U82 also boasts an array of professional editing features and front-panel A/V inputs.

On the cutting edge of television technology, the CS-3121R 31-inch direct view television offers a scintillating 650 lines of resolution and an adjustable color bias control. Other extraordinary convenience features include a twisting panel set high on the rear of the set for all inputs and outputs. This means that the set does not have to be taken out of the cabinet to change connections. The CS-3121R also has a unique feature enabling direct calls to cable pay-per-view via the 10-key pad of the remote control. This model also includes Picture-in-Picture and Super Quick View with 10-channel recall.

The complete cinematic experience for the home is here. And, it's playing at an authorized Mitsubishi Home Theater Systems dealer near you.

Suburban home in the Denver area by Golden Design Group offers a 70-inch Mitsubishi big screen as a built-in option.

THE BIG PICTURE, BIG SOUND AT HOME

Your eyes are wildly scanning the images moving rapidly across the screen. Breathing is accelerated and your heart is pounding in time with the soundtrack's booming bass. It's sci-fi movie night at your house, and the special effects are lighting up the living room and spilling out onto the sidewalk.

This is home theater at its best—the ultimate excitement of big screen/big sound cinematic entertainment in the home. Is it just a dream? Not anymore, thanks in large part to the wide array of Mitsubishi's big screen televisions and other audio/video products.

While excellent results can be achieved by assembling one's own system, critics agree that a custom installation elevates home theater to an art form rivaling the most up-to-date movie theaters.

A survey commissioned by Mitsubishi Electronics America of 250 audio/video buffs found that well over one-third would remodel their homes, if necessary or desirable, to accommodate a home theater.* The result could be like the system shown above, being offered as an option in new homes at a suburban Denver development by Golden Design Group.

The ultimate excitement of big screen/big sound cinematic entertainment in the home is here—today.

Luckily, there are a growing number of expert custom installers throughout the country to meet rising demand. Those interested in consulting a professional system designer/contractor can call the Custom Electronic Design & Installation Association at 1-800-CEDIA30 for the CEDIA members in their area.

DOLBY PRO-LOGIC SURROUND IS A TRADEMARK OF DOLBY LABORATORIES LICENSING CORPORATION.

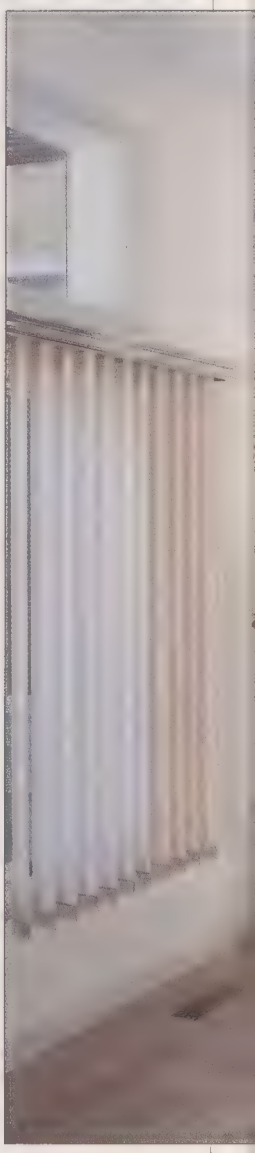
*SOURCE: MITSUBISHI ELECTRONIC AMERICA IMPULSE RESEARCH SURVEY, JANUARY 1990.

C·U·S·T·O·M INSTALLATION OF THE MONTH

BY STAN PINKWAS

ESCAPE ON THE CAPE

A multi-room A/V system, starring a jukebox, gives tradition a hi-tech twist.



Made to Order: The entertainment room remains uncluttered despite the presence of a projection TV, two VCRs, Beosystem audio components and seven-channel surround sound.

One of the toughest challenges a homeowner can level is to ask a designer to create a state-of-the art audio/video system for a traditional house. The trick is to preserve the architectural features that give the building continuity with its environment, without doing so at the expense of today's high-tech entertainment media.

One residence that solves the problem neatly is a bright, sun-washed home in Cape Cod, one of the nation's oldest, most tradition-oriented regions. Designed by architect Tony Ferragamo for a Cape Cod restaurateur and his family, the 5,000-square-foot dwelling elegantly blends old and new elements in architecture and electronics—right down to a cleverly customized Wurlitzer jukebox.

The 11-room structure is a shingle-roofed, E-shaped building with an abundance of gables and windows. Fitting right in with its spare Cape neighbors, the home barely betrays from the outside its sophisticated interiors. The low-profile A/V system was designed and installed by Paul Johnson, owner of Custom Installation Services in South Dennis, Massachusetts, and a member of the Custom Electronic Design & Installation Association (see box).

Johnson designed his system with a Sony projection TV as the primary video screen and a Bang & Olufsen whole-home music system to distribute audio to eight of the rooms (two children's bedrooms and a sitting room are excluded). The 46-inch TV nestles in custom cabinetry against one wall of the house's "entertainment room."

In addition to cable TV, the Sony draws its programs from a Sony Beta VCR and a Sanyo VHS VCR, both hi-fi models. Front-panel jacks on the TV set make it easy to connect a camcorder. The TV set has a stereo audio output, which allows the audio portion of a video program to run through the room's surround-sound system. This has the effect of placing the Beosystem 6500 at the center of all audio programming, so that sound from any video program can be piped to other rooms—a real plus during sports events and televised concerts.

Seven-channel surround sound fills the entertainment room with audio. Powered by B & O's Beosystem, a pair of ADS L9 speakers built into the cabinets delivers the two main sound channels. A Yamaha DSP-E300 surround-sound amplifier—also fed by the Beosystem—processes the four surround channels and a Dolby Pro-Logic center channel. A quartet of ADS 400i in-wall speakers handles the four surround channels, while the speaker under the Sony TV set carries the center dialogue channel.

The DSP-E300 is remarkable for its ability to simulate, at the press of a button, the acoustics of a dozen specialized spaces, including the Roxy Theater in Los Angeles, the Anaheim Stadium, New York City's Village Vanguard jazz club, and a selection of European con-

PHOTOS: BEDNARK/MACDONALD PHOTOGRAPHY

CEDIA

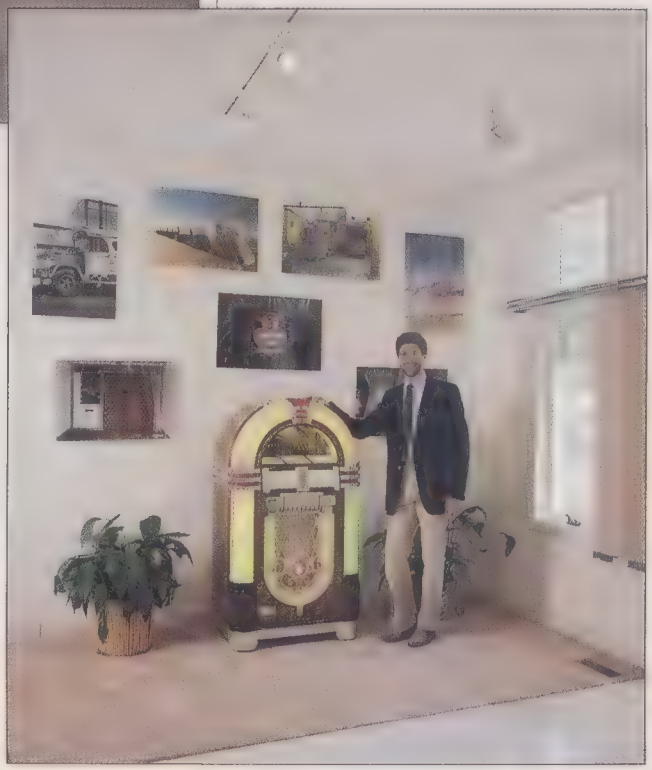
The Custom Electronic Design & Installation Association is a nationwide non-profit trade organization made up of companies that specialize in installing electronic entertainment, automation, security and communication systems in the home. CEDIA may be contacted by telephoning 1-800-CEDIA30 or by writing: CEDIA, 10400 Roberts Road, Palos Hills, IL 60465.

For additional information, circle no. 161 on Reader Service Card.

cert halls, opera houses and churches. It uses a programmable digital sound field processor to do the job.

The Beosystem 6500 can be operated from any of eight rooms, using Beolink remote controls. The main system, which is in the entertainment room, combines a CD player, an audiocassette deck, a receiver and an infrared master control panel. It has enough power to drive eight pairs of ADS and Bose speakers scattered among the other rooms. Separate amplifiers handle eight additional speakers.

The nostalgic centerpiece of this system is a Wurlitzer jukebox with a contemporary twist. True to its roots, the brilliantly colored jukebox only plays 45 RPM singles. However, modern circuitry fills its interior, ending in a stereo output line that Johnson routed into the Beosystem 6500. By selecting the system's Tape 2 source, family members can play favorite oldies in stereo on any speaker



Born to Play: Designer Paul Johnson beside a modernized jukebox, which stands at the far end of a room with a fully equipped bar (above, right). Tiny Bose speakers descend from each side of the ceiling, while the bar conceals a subwoofer.

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in any room of the house.

And while the Wurlitzer has its own built-in stereo speakers, records can be enhanced by channeling the sound through a Bose AM-5 subwoofer Johnson installed in bar cabinetry on the far side of the room. The AM-5's tiny satellite speakers are mounted in the ceiling, where they blend discreetly with the room's track lighting.

SPEAKER LAYOUT

The kitchen, the dining room and the master bedroom each have a pair of ADS 400i in-wall speakers, while a pair of ADS 300 CC flush-mounted speakers fire down at a pool table in the living room. Additional speakers, wired for monaural sound, are set up over the jacuzzi and in the bathroom.

Two pairs of Bose 101-9 all-weather speakers, powered by a separate amplifier, cover the audio needs of a large outdoor deck. These four speakers are designed to be used in situations where extra power may be needed. B & O's MCL2AV-2P Combo amp delivers 300 watts per channel.

An indoor swimming pool in the upper arm of the building's E-shape is serviced by two pairs of Boston Acoustics 360 speakers, mounted flush into the wall. These are used for their resistance to moisture, and are powered by the same amp used for the deck. Beolink remote modules let users tap into the main system from any room.

The installation, according to Johnson, took place over the course of a year and cost about $20,000, of which $15,000 went for equipment (excluding the jukebox) and $5,000 for installation. Johnson began work while the home was in the framing stage, walking through it first with the owners for an overview of what they wanted. Then he designed the system and proposed a layout.

Johnson prewired the system's 2,000 feet of cable after the electrical, heating and air-conditioning work had been completed. The A/V wires were marked and left for later hookup. The wall speakers and Beolink controls went in as painting got under way. In this case he worked with cabinet makers (who billed separately) brought in by the owner. Johnson ensured that the cabinets would be able to accommodate all the equipment and leave enough room for wiring. ■

Two ways to create professional quality videos without breaking the bank!

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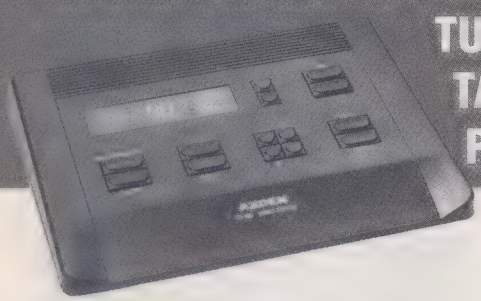

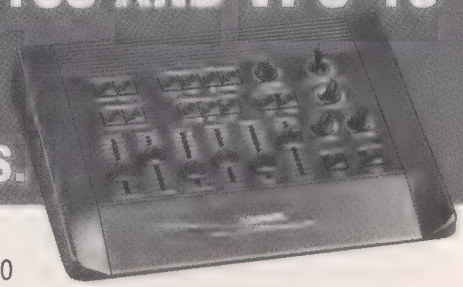

Winner of a Design & Engineering Award at the Consumer Electronics Show, the VE-100 allows you to create up to 100 perfectly cut scenes. It's compatible with all formats. Utilizing the infrared signal of the recording deck, and incorporating the "VITC" time code system, it allows you to make seamless edits, with 3 frame accuracy! You can combine several tapes, and add audio from an external source. Easy to learn, and easy to use, you can be editing within an hour after connecting the equipment. There is nothing of comparable quality on the market even close to our Suggested Retail - $459.95.

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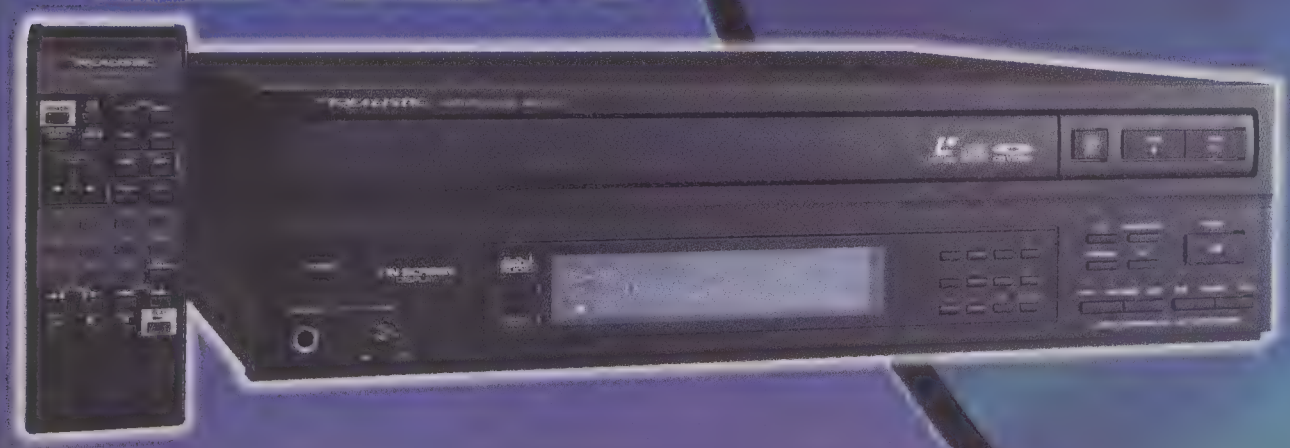

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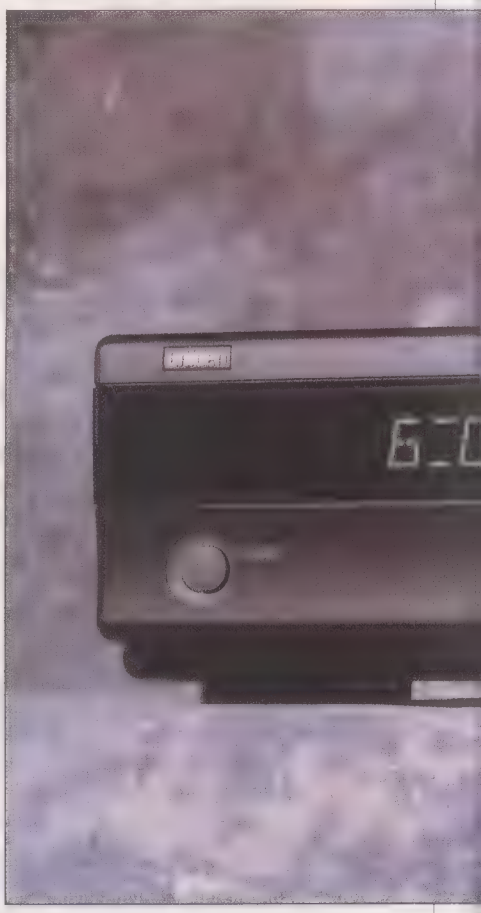
BY ROBERT ANGUS

GET WITH THE PROGRAM!

How 3 new services plan to take the trauma out of getting VCRs to record.

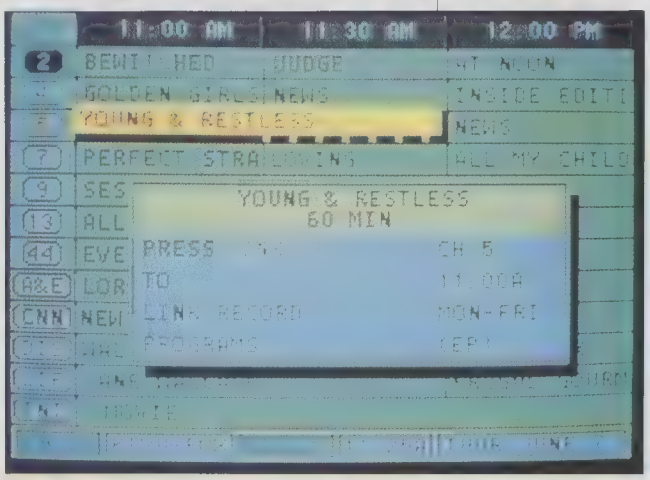


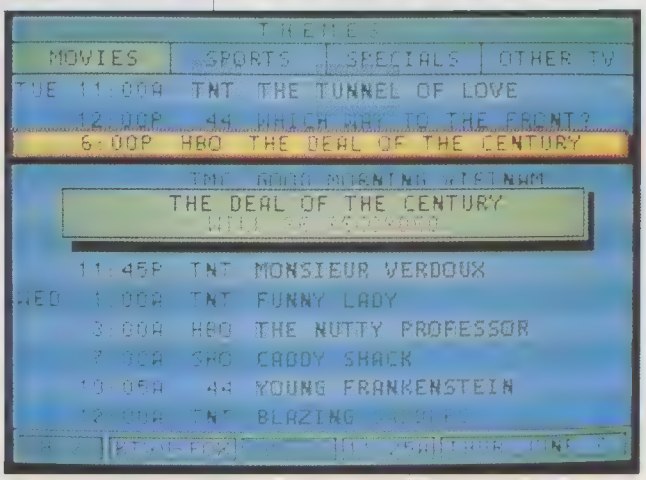
They joke about IT on late-night television. Oprah Winfrey invites a panel of experts to her show to demonstrate how IT is done. And across America, at least 20 million VCR owners, according to one industry estimate, have simply given up trying to do IT.

"IT" is programming your VCR, stamping out the flashing LCD that always seems to read "12:00 SUN." Now, at long last, somebody is doing something about it.

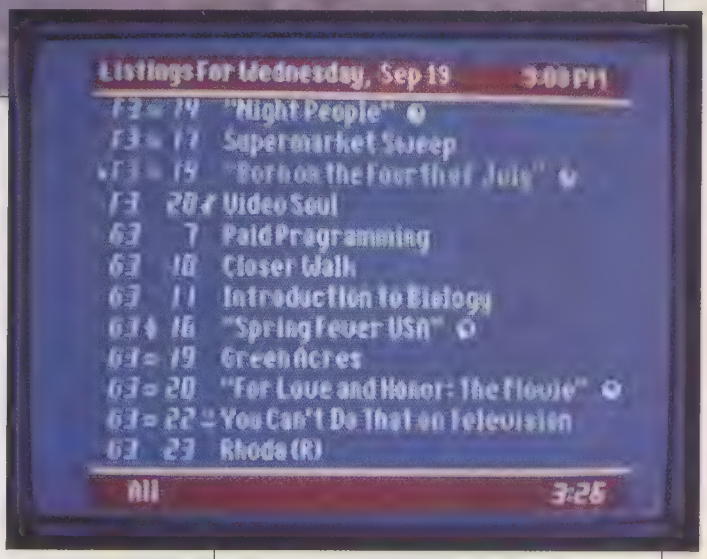
Three somebodies, actually. They're named SuperGuide, InSight and VCR Plus. Together these three systems—one of which is here, one of which is just rolling out and one of which is promised—signify a new way of interacting with television sets. Two of the systems, SuperGuide and InSight, do more than simply set VCRs. First and foremost, they are electronic program guides, teletext systems that can tell you everything that's on TV at the moment they're queried, and for the rest of the day. They can also tell you what will be on during the next few days, and provide some information about the programs. In fact, SuperGuide, which is already available, doesn't yet program VCRs, although a future version will.

In its present form, SuperGuide is a service for owners of satellite TV antennas. It costs $48 per month and requires a $229 black box that sits atop a TV set. This fall SuperGuide joined in a three-way deal with Uniden, which makes satellite receivers, and with TVN, a pay-per-view movie channel that delivers programs by satellite. The deal gives SuperGuide the ability to select and tune programs by name, rather than by sta-





Timer Tamer: Two InSight screens showing the service's electronic TV schedule and instructions for using it to simplify the way a VCR's program timer is set.



Electronic Tonic: Uniden's UST-4800 satellite receiver includes a module that lets TV sets and VCRs access the SuperGuide program service (right).

tion or channel number.

Uniden's new model UST-4800 satellite receiver, priced at $2,200, not only features a built-in addressable descrambler for TVN's movies, but a SuperGuide receiver as well. A user doesn't need to know anything about satellites or satellite programmers. When he finds something he wants to watch, he simply presses a button on the infrared remote. The receiver does the rest.

It selects the appropriate satellite and channel, and even turns itself on at the start of the show. Chris Schultheiss, president of SuperGuide and publisher of *OnSat*, a weekly satellite program guide, says the next version of SuperGuide could extend the service to automatically program a user's VCR.

InSight, which is expected to be available in 1992, is remarkably similar in concept. But instead of using a satellite signal, the system plans to encode the same kind of information SuperGuide carries onto a line in the vertical blanking interval (the black bar that separates one video picture from the next) transmitted by local stations of the Public Broadcasting Service. Then, instead of feeding signals to a satellite receiver, InSight will send them to a detection circuit in a new generation of VCRs it hopes will soon become available. In addition to displaying the information on program screens, the VCRs will be able to use it to record programs automatically.

InSight president Mike Faber says the circuit will add $50 to $100 to the price of a VCR, while the service will cost subscribers about $10 a month. The first InSight-compatible VCRs should be available early in 1992, he says, although no manufacturers have yet agreed to supply them.

Unlike SuperGuide, InSight will not only give a VCR accurate information about program times, it will identify the local channels that programs play on, regardless of whether your viewing system uses cable or off-the-air broadcasts. Data about network programming and cable channels is fed to participating PBS channels by satellites. Local stations add the correct channel information and make any program changes that may be necessary.

To watch a program, users will hit the "enter" button on the InSight remote control when they find a show's name in the onscreen listings. To record, they will simply press another button. If a program starts late or runs long, the system will recognize the situation and

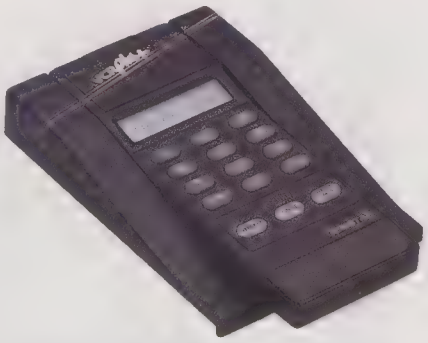
PROGRAM

adjust the VCR accordingly. The system will also be able to index tapes and fast-forward on command to any program viewers choose.

Those who can't wait may want to check out VCR Plus, which should be on the market in major cities in time for Christmas. Instead of providing on-screen listings, VCR Plus relies on code numbers in the daily and weekly TV schedules printed by newspapers.

For $59.95 a viewer buys an infrared remote control that works with any VCR. There are no subscription fees or additional charges. When a user wants to record a program, he simply looks up the VCR Plus code number in his local TV schedule and enters the number, from three to seven digits long, on the infrared keypad.

The listings and code numbers are provided by TV Data, a service company that delivers TV listings to hundreds of newspapers and other publications across the country. While readers don't pay extra for VCR Plus code numbers, publications do. Nevertheless, several major dailies have already committed to publishing VCR Plus codes. They include *The New York Times, The Chicago Sun-Times, The Washington Post* and *The San Francisco Chronicle.* All of them feel the feature will give their listings an advantage in competitive local markets.



Handy Scanner: VCR Plus, which can program any VCR, should hit the market by Christmas.

VCR Plus can store information for up to 14 programs at a time, which is double or triple the capacity of most VCRs. In addition, the LED readout on the VCR Plus lets users know how much recording time is left on a tape.

Just as InSight must rely on local PBS stations to provide accurate information about local channels, the VCR Plus changes its code numbers according to locale, so that the same program will use different numbers in different regions. Like InSight, the VCR Plus needs to know whether you're watching programs by cable or off-the-air.

SuperGuide's Schultheiss views the VCR Plus as an interim approach to a simpler program recording system, something to get on the market quickly while the company develops a second-generation product more in line with his own service. As a publisher of both print and electronic guides, Schultheiss feels the latter are easier to produce.

He also argues that print media will have trouble keeping up with electronic services, especially given the birth of direct-broadcast services—like TVN, Sky Cable and SkyPix—that exploit new advances in digital signal compression. These techniques are already paving the way for a dramatic proliferation of cable and off-the-air channels.

"It costs money to list additional channels in print form, even additional information about existing channels," explains Schultheiss. "If we were to add VCR Plus codes to our weekly program guide without deleting something else, we would need an extra three or four pages—which cost money to produce, print and mail."

But whatever their relative merits, Schultheiss doesn't believe electronic program guides will render printed guides obsolete. "FM radio didn't kill AM radio," he observes, "TV didn't kill FM, cable didn't kill off-the-air broadcasting and electronic programming won't kill off the traditional way it's done." ■

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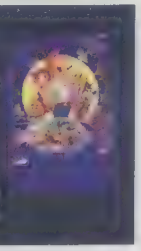

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HBO00053	SQUEEZE
RHV87844-2	VELVETEEN RABBIT
DIS336	WINNIE THE POOH
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IVE2390	TURTLES - HOT RODDING TEENAGERS
NFL1038	NFL GREATEST GAMES
WAR29027	SATURDAY NIGHT LIVE - G. CARLIN
MGM20382	TEX AVERY'S SCREWBALL - I
MGM201667	TEX AVERY'S SCREWBALL - II
MED22121	TURN ON THE MUSIC
SVT0252	THREE INVINCIBLE MUSKETEERS
NEL7519	THREE STOOGES - COHORTS IN
MGM201664	TOM & JERRY'S 50TH B-DAY CLASSICS
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COL60854	LA BAMBA
COL60936	WILLOW
WAR11873	POLICE ACADEMY II

COL60406	KARATE KID
COL50173	KARATE KID III
MCA66010	AMERICAN GRAFFITI
MCA66000	ANIMAL HOUSE
FOX1515	PREDATOR
FOX4735	ROCKY IV
IVE68900	LOCK UP
MGM901624	LEVIATHAN
FOX1130	STAR WARS
FOX1425	EMPIRE STRIKES BACK
FOX1478	RETURN OF THE JEDI
IVE61700	DEEP STAR SIX
WAR616	SWEATIN' TO THE OLDIES
REP0240	BEAUTY & THE BEAST (EACH VOL. 1-3)
MCA77000	BLUES BROTHERS
MCA80878	BURBS
MCA080400	DREAM TEAM
MCA095754	K-9
MCA80190	FLETCH
MCA80881	FLETCH LIVES
MCA80811	GREAT OUTDOORS
MCA80851	GORILLAS IN THE MIST
MCA55061	HELLFIGHTERS
MCA80873	TWINS
MCA80112	SHADOW OF A DOUBT
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PAR215247	TUCKER
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PAR8966	UP IN SMOKE
HBO3761	HIGHLANDER
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IVE66314	ROOF TOPS
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WAR11544	COBRA
WAR11810	DEAD POOL
WAR11753	EMPIRE OF THE SUN
WAR11701	HEARTBREAK RIDGE
COL60822	BLIND DATE
WAR11672	INSTANT JUSTICE
COL50163	GHOSTBUSTERS II
PAR32036	PLANES, TRAINS & AUTOMOBILES

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PAR1457	FRIDAY 13TH PART 2
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DIS410	CINDERELLA
DIS024	DUMBO
DIS229	SWORD & STONE
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PROGRAMMING

Film of the Month

Box-Office Bonanza: Richard Gere's and Julia Roberts' many charms lift 1990's most successful movie, *Pretty Woman.*

Pretty Woman

1990. Richard Gere, Julia Roberts; dir. Garry Marshall. 119m. (R) Hi ss cc. $19.99. Touchstone. V image: good.

Disney has always been known for its fantasies—after all, nothing could be more removed from gritty, everyday life than *Snow White* or *Cinderella.* But the company has just released (through Touchstone) what may be its most fantastic tale of all in *Pretty Woman,* the story of a Sunset Strip hooker and a corporate raider, both with hearts of gold. While the film's phenomenal popularity in theaters—up against a long string of mega-hyped summer blockbusters—was as hard to believe as its storyline, perhaps the most surprising thing of all is that this unlikely premise could generate such a likable movie.

Tired of complicated relationships, high-roller Edward (Richard Gere) hires streetwalker Vivian (Julia Roberts) to spend the week with him in his Beverly Wilshire penthouse. What follows is My *Fair Lady* with an American twist: The only thing this sophisticated gentleman must do to "transform" Vivian into a respectable lady is hand her a wad of bills and take her to Rodeo Drive for clothes. No "rain in Spain" for this girl. It's obvious from the incessantly upbeat tone the two are destined to put business aside for the first time and discover true happiness in each other's arms.

Julia Roberts is not only beautiful, but a gifted actress. She makes us root for Vivian, and believe that she is a woman of principle despite her profession. It would be easy for such a character to become mawkish, but Roberts is able to breathe life into her. Roberts also succeeds in presenting quirkiness, even awkwardness, as sexy and endearing qualities.

Richard Gere shows off a new distinguished-gray persona, managing to become the type of dapper millionaire Cary Grant played in his day. Director Garry Marshall (*Nothing in Common, Beaches*) pulls all the elements together, delivering the sort of light comedy Hollywood used to crank out before films had to compete for most-enormous-budget status to achieve notoriety.

Because *Pretty Woman* doesn't rely on huge exploding planets or characters with the emotions of the Mario Brothers, it is just as effective in an intimate home-video setting as it was in theaters. It's not a great movie, nor an original one, but its success—like that of last summer's *Ghost*—sends an important message to Hollywood: People still crave movies in which characters say and do things without assaulting one another with heavy artillery.

—Jon Silberg

BY SOL LOUIS SIEGEL

Action

There's a lot of expensive bloodshed and foul language in this month's batch of action/adventure videos. Fortunately, a couple of these titles—*Total Recall* and *Robocop 2*—also show some real imagination.

The producers of *Total Recall* wanted an Arnold Schwarzenegger Martian shoot-'em-up, and shelled out $65 million to get it. However, director Paul Verhoeven was after a subversive illusion-versus-reality tale. In the end, the picture manages to have its cake and eat it too—though just barely.

Twenty-first-century construction worker Doug Quaid (Schwarzenegger) visits a company called Rekall, where, for a fee, other people's memories or fantasies are implanted in customers' brains. Quaid has been having nightmares about Mars, where the mining colony is trying to rid itself of its evil boss (Ronny Cox). When Quaid tries to buy a memory of Mars, it turns out that he's already had an implant. Suddenly everyone is shooting at him, and he heads for the red planet to seek out his "true" identity as a spy working both sides of the aforementioned conflict.

Given a convoluted and nearly incoherent script, Verhoeven apparently decided to push the unreality of the whole thing. The movie's extreme violence suits him just fine (he did, after all, direct *Robocop*), and that—plus the overall illogic of the proceedings and a small army of mutants buried under lots of makeup by Rob Bottin — keeps alive the idea that all the movie's action might be Quaid's implanted fantasy.

There's also a subtheme involving the possible coexistence of good and evil within a single person, and Schwarzenegger, who is willing to take strong direction, gets some mileage from that as well. These ideas prove indispensible, though, as the movie is so heavy and relentless, the Martian scenery so monochromatic and the characterizations so flat, *Total Recall* wouldn't pass muster simply as an action flick.

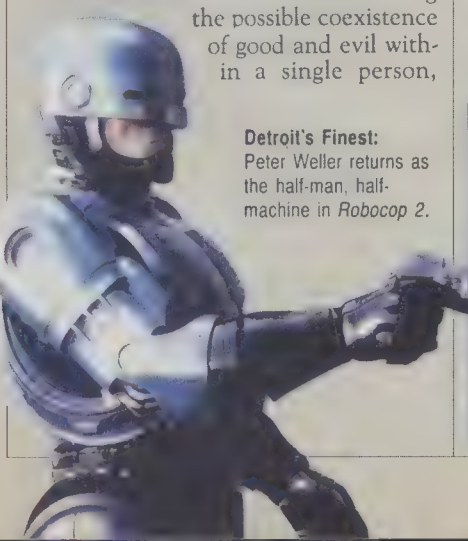
Verhoeven passed on *Robocop 2* (as did Bottin), leaving producer Jon Davison as the only major behind-the-camera figure from the first film to return. Not content to rest on his laurels, Davison thrusts the earlier movie's satiric element directly to center stage. The toxic-wasted vision of our urban future is more corrosive than ever.

Mega-conglomerate OCP, which runs the police in near-future Detroit under a contract with the city, wants to market Robocop 2—not a successor to the familiar cyborg hero, but a "perfected" version of the murderous ED 204 robot. To that end, OCP needs a city to test it in, so the company forecloses on Detroit when the city fails to pay for its services. To help matters along, OCP gives the cops a contract offer so insulting, they go on strike.

This leaves the city defenseless against the hordes addicted to Nuke, a designer narcotic marketed by Cain, a Charles Manson type, and his 12-year-old enforcer Hob. Standing alone

continued on page 75

Trying Times: Arnold Schwarzenegger hangs on in *Total Recall* (above), while Nick Nolte and Eddie Murphy team up to catch a gangster in *Another 48 Hrs.*



Detroit's Finest: Peter Weller returns as the half-man, half-machine in *Robocop 2.*

REVIEWED

TOTAL RECALL
1990. Arnold Schwarzenegger, Rachel Ticotin, Sharon Stone; dir. Paul Verhoeven. 113m. (R) Hi cc $24.99. Carolco. V image: good.

ROBOCOP 2
1990. Peter Weller, Nancy Allen, Daniel O'Herlihy; dir. Irvin Kershner. 117m. (R) Hi ss cc $94.98. Orion. V image: excel.

ANOTHER 48 HOURS
1990. Eddie Murphy, Nick Nolte; dir. Walter Hill. 98m. (R) Hi ss cc no list price. B $29.95. Paramount. V image: good.

Q&A
1990. Nick Nolte, Timothy Hutton, Armand Assante; wr./dir. Sidney Lumet. 132m. (R) Hi cc $92.99. HBO. V image: excel.

BY KENNETH KORMAN

Laserdiscs

The late Jim Henson pulled out all the stops for his 1982 fantasy epic, *The Dark Crystal*. Working with co-director Frank Oz, conceptual designer (and noted illustrator) Brian Froud and a crew that numbered in the hundreds, Henson spent more than five years building a uniquely eerie fantasy world and a huge menagerie of puppet inhabitants. Henson also oversaw the production of this elaborate two-disc set—the first of Image Entertainment's Collector's Edition series—but its careful, letterboxed transfer, plus theatrical trailers and other extras, underscores the film's considerable weaknesses as well as its strengths.

The Dark Crystal's plot is strictly standard-issue—good versus evil with a life-or-death "quest" thrown in for good measure. But this comes as no real surprise: adventure/fantasies often rely too heavily on visual effects to win over audiences. Far more disheartening are the disc's heavily muted colors, approved by Henson himself in a vain attempt at realism. His finely detailed models and puppets sometimes dissolve into green or brown blurs, and the somewhat grainy picture only makes matters worse. There's a vivid imagination at work behind *The Dark Crystal*, but circumstances repeatedly conspire to conceal it.

With help from *The World of the Dark Crystal*, an hour-long documentary presented here after the feature film, the casual viewer finally begins to appreciate Henson's craft. The documentary traces the film's evolution from concepts and sketches to handmade scenery and lifelike characters, capturing the tremendous team effort required by the project. The talents of the various "performers"—people who manipulated or inhabited the shells of Henson's creatures, bringing them to life through movement—also shine through. Still, *The Dark Crystal* somehow seems less than the sum of these parts—but oh, what parts they are.

Ever wish you could watch a classic film in the company of the film's director, listening to anecdotes and inside information only the director could supply? With its CAV-format Criterion Collection edition of director Martin Scorsese's *Taxi Driver*, the Voyager Company lets us get as close to this scenario as possible, short of a quiet evening with Scorsese.

Sleight of Hand: Jim Henson's elaborate puppets highlight fantasy epic *The Dark Crystal*.

The director provides second-audio-track commentary running the length of the entire film, recorded recently while he was watching *Taxi Driver* for the first time since he finished it 15 years ago. The result is spellbinding: Our host is alternately nervous and absorbed by his film, but his openness is never less than endearing. "This looks pretty good. This is what I wanted!" he says of a scene late in the movie, and we can only share his pleasure. Screenwriter Paul Schrader also interjects occasional comments, and his description of how his own psychological problems at the time led him to write the script purely "as therapy" is nearly as harrowing as the film itself.

Taxi Driver's transfer to videotape was supervised by the film's director of photography, Michael Chapman, and it looks as good as anything we've seen on laserdisc. Also included is a music-only analog track, which preserves Bernard Herrman's brassy, sultry score.

Most important, *Taxi Driver* is the rare film that truly deserves this special presentation. The loneliness and alienation of urban life are achingly vivid, and the film's violent climax is more resonant today than ever before. (Note: The half-price CLV version retains the music-only track, but the director's commentary is only on the $99 CAV set.)

Director John Landis' 1980 action-comedy/musical, *The Blues Brothers*, is no masterpiece—there's no escaping that stars John Belushi and Dan Aykroyd had far funnier moments elsewhere. But MCA/Universal's reissue has its heart in the right place with an emphasis on the film's jubilant music.

The new digital audio tracks sound terrific, and the discs' 19 chapter stops are devoted exclusively to musical passages, offering easy access to performances by all-time greats like Ray Charles, James Brown and Aretha Franklin. And as a bonus, side three is presented in the CAV format for frame-by-frame enjoyment of the climactic high-speed car chase. ■

REVIEWED

THE DARK CRYSTAL
1982. Co-dir. Jim Henson and Frank Oz. 160m. incl. supplement. dig. let. ss 3 sides CLV $59.98. Image.

TAXI DRIVER
1976. Robert De Niro, Cybill Shepherd, Jodie Foster; dir. Martin Scorsese. 113m. dig. mono let. 2 sides CLV $49.95. 4 sides CAV $99.95. Voyager/Criterion.

THE BLUES BROTHERS
1980. John Belushi, Dan Aykroyd, Carrie Fisher; dir. John Landis. 133m. dig. ss 3 sides CLV/CAV $39.98. MCA/Universal.

BY DAVID RANADA

Music

A conductors' duel between Arturo Toscanini and Herbert von Karajan never actually occurred. After all, Toscanini was reaching his peak just as Karajan was getting started. But the home viewer can now place these two giants of 20th-century music baton-to-baton with two new series of concerts on video.

One series is available on laserdisc and VHS from BMG Classics and consists of Toscanini's television concerts with the NBC Symphony Orchestra, originally broadcast between 1948 and 1952. They include the second symphonic music concert telecast in America (Wagner's *Orchestral Music from the Operas*). The other series—45 programs conducted by Karajan—will appear on 45 laserdiscs from Sony Classical. Two of the first four Karajan discs are covered here. Together, the two series make for captivating comparative viewing.

The Toscanini programs look as good as we have any right to expect—they were made from kinescopes, which are limited in quality. Besides the typical kinescope problems (reflections on the photographed screen, occasional splices), there's even a quasi-subliminal

Blast from the Past: Arturo Toscanini's early NBC broadcasts were restored for release on video.

"NBC Television" logo vaguely visible behind some shots. This interesting apparition—which is more visible on the videodiscs than on the tapes—probably was burned into the image tube of one of the NBC cameras or into the kinescope's picture tube. More evident on the discs is a digitized pixel quality. This can be eliminated, with no loss to overall program quality, by turning down your monitor's sharpness control.

Classical Gas: Herbert von Karajan conducts the Berlin Philharmonic in a new series of laserdiscs.

The music comes through clearly—better, in fact, than when the programs originally aired. The soundtracks were made from audio tapes of the monaural simulcast radio feed. While not state-of-the-art in sound quality, they've been cleaned up enough to deliver very presentable mono and encoded digitally on the videodiscs and in hi-fi on the videocassettes.

Nonetheless, the Toscanini programs are deficient in "production values" compared to the Karajan videodiscs. Only three cameras were used for the Toscanini broadcasts, compared to the six or more commonly employed today. A TV zoom lens had not yet been developed, so variations in focal length were achieved by changing lenses, further limiting the rate at which new shots could be set up.

But Toscanini is a spellbinding screen presence. There's an intensity and alertness in his gaze that isn't just a result of his bad eyesight or the ultra-bright studio lighting. He holds his passion just below the surface, and its emergence heightens the musical excitement conveyed by the soundtrack.

In some cases, the technical limitations of the Toscanini programs were transformed into artistic assets. In a few instances, however, the opposite has occurred in the Karajan discs—technical advances hamper the overall effect. There is a three-layer shot at the musical climax of Richard Strauss' *Death and Transfiguration*, for example, that is visually confusing. Karajan and his directors often use zoom lenses to create shots in

continued on page 76

REVIEWED

BEETHOVEN SYMPHONY NO. 9
1948. Arturo Toscanini conducting the NBC Symphony Orchestra. 67m. Hi $29.98. LV $34.98. BMG/RCA.

WAGNER: ORCHESTRAL MUSIC FROM THE OPERAS
1948. Arturo Toscanini conducting the NBC Symphony Orchestra. 53m. Hi $29.98. LV $34.98. BMG/RCA.

ALL SOULS DAY CONCERT, 1984
1984. Herbert von Karajan conducting the Berlin Philharmonic. Featuring R. Strauss' *Metamorphoses* and *Death and Transfiguration*. 54m. LV $54.95. Sony Classical.

NEW YEAR'S CONCERT, VIENNA 1987
1987. Herbert von Karajan conducting the Berlin Philharmonic. Featuring the works of J. Strauss. 97m. LV $64.95. Sony Classical.

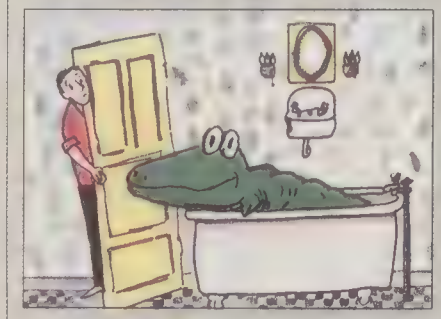
BY MARIANNE MEYER

Kidvid

Since you're reading this magazine, it's a safe bet that you're an avid video watcher and, probably, buyer. But I'd also bet that a large number of *Video Magazine* readers — ones without kids — visit *this* column only occasionally. You're looking for video gift ideas for the younger group on your list, aren't you? 'Tis the season to be generous, so old friends and new, let's go.

Each holiday season brings a batch of new and reissued Christmas video specials to consider (I don't mean to give exclusive play to the Christian holiday, but Hanukkah videos are very hard to find). *Waiting for Santa* (Lyons Group, $14.95) is another preschool sing-along from "Barney and the Backyard Gang," one of the major success stories in independent kidvid. In this new episode, the purple dinosaur leads his crew through old, new and adapted Christmas songs as they take off to Santa's workshop to meet Mrs. Claus. The sugar content in the storyline is a little high (as usual), but that helps make the tape kind of sweet (as usual). Preschoolers swear by Barney, and this is no time to deny them.

Barney is at the forefront of one of the happier trends in kidvid — the creation of original, high-quality videos that are *not* tied to big name toy companies and merchandized products. Two other new holiday shows of this type are *Follow That Sleigh* and *Jingle Bell Rap* (Hi-Tops, $9.98 each). The former is a clay animation tale about Elvis, a rocking reindeer who saves the day when Santa gets stranded on Christmas Eve. The score has a bright, doo-wop feel and the animation is a joy to watch. Music also buoys *Jingle Bell Rap*, a pleasant cartoon about a hound-dog rock band making a special holiday appearance in its hometown. Both tapes are modest little charmers, and new this year.



Crocodile Rock: Michael Sporn's charming animation highlights *Lyle, Lyle Crocodile.*

Cartoon Carnival: *Baby's Storytime* (left) adapts the illustrations of Kay Chorao, while *Jetsons: The Movie* is inspired by the '60s TV series.

Favorite Christmas videos returning this season include *Christmas Stories* ($29.95) from the consistently clever Children's Circle company. (They do a lot of the storybook adaptations seen on *Eureeka's Castle*.) This tape includes four lovely illustrated Christmas tales, including the multiple award-winner, "Morris' Disappearing Bag."

The ever-reliable Disney team has a number of reasonably priced ($12.99) seasonal videos that make nice house gifts when you're dropping in for dinner. *A Walt Disney Christmas* features six animated bits from the '30s and '40s, highlighted by a terrific visit to "Santa's Workshop" and an inventive (if somewhat mean-spirited) snow fight between Donald and his nephews. *A Disney Christmas Gift*, meanwhile, is a schmaltzy compilation of winter scenes from *Bambi, The Sword in the Stone, Cinderella* and *Peter Pan* along with other *Silly Symphony*-type fare. Oddly enough, three cartoons appear on both collections, so to avoid redundancy my pick would definitely be the former. You also can't go wrong with *Mickey's Christmas Carol*, a retelling of Dickens' holiday perennial with the entire Disney crew in supporting roles.

As for those ubiquitous Teenage Mutant Ninja Turtles, we'll be discussing the reptilian green(back) machine in a future issue, but suffice to say that yeah, the movie (Family Home Entertainment, $24.99) is fun, though both the violent content (lotsa fighting, no blood) and blatant advertising within the film (one burger chain, one pizza joint) put a black mark on their shells. There's also *The Making of the T.M.N.T. 'Coming Out of Their Shells' Tour* (Good Times, $9.99), which captures the rockin', live-action turtles' stage show at New York's Radio City Music Hall.

Jetsons: The Movie (MCA/Universal, $22.95) may be a 1990 theatrical release, but there's something very dated about the whole thing. In the utopian future of George and Jane, he's still the rather feckless breadwinner and she's a housewife who gets her biggest thrills out of a trip to the mall. Ditto for daughter Judy (voiced by near has-been teen star Tiffany) who spends most of the flick agonizing over her shattered social life when daddy gets transferred to a distant industrial asteroid.

Besides the sexual stereotypes, the film suffers from sluggish pacing and lacks contemporary sparkle in its anima-

tion and wit in its script. *Jetsons: The Movie* bombed at the box office because it looks and plays like a flabby 82-minute episode of the original TV series, notwithstanding its feeble attempts at ecological statements and a *Yellow Submarine*-type song sequence. The smaller scale of the video screen is actually more appropriate for the film's modest pleasures, so it's a toss-up as a gift pick, a relatively harmless cartoon movie, circa 1965. Tell the kids you found it in the basement next to your mono Beatles records.

Compared to the hyperdrive hype of the Turtles, Jetsons, et al., the "Rabbit Ears" storybook adaptation series continues to delight in its quiet, tasteful way. Two recent releases in the group, *Paul Bunyan* and *Red Riding Hood/Goldilocks* (SVS, $14.95 each) offer new visual joys and might stimulate a love of reading, too. Jonathan Winters narrates the tale of the giant lumberjack with manic gusto, while popular illustrator Rick Meyerowitz offers bright, cartoony drawings and acoustic guitar hero Leo Kottke does the music. The *Red Riding Hood/Goldilocks* duo suffers a bit for its ever-so-subdued palette (the drawings seem intended to impress parents rather than please kids), but Meg Ryan's narration has a gentle charm in *ze seducteeve* French accent of the big bad wolf and in Goldilocks' southern drawl.

If you're not yet familiar with the name of animator Michael Sporn, make note of it now. He's responsible for some of the most charming original children's specials shown on cable TV, any of which would make wonderful gifts. *Lyle, Lyle Crocodile: The House on East 88th Street* (Hi-Tops, $9.98) is a mini-musical adapted from Bernard Waber's best-loved book, highlighted by Broadway-quality songs from Charles ("Annie") Strouse. Sporn also adapted the illustrations of best-selling children's author Kay Chorao for *Baby's Storytime* (Hi-Tops, $14.95), a collection of sweet tales for two- to seven-year-olds with narration by Arlo Guthrie. *Baby's Bedtime* (Hi-Tops, $14.95), from the same "Stories to Remember" series, features equally engaging animation of Chorao's work by *Sesame Street*'s Daniel Ivanick and the voice of Judy Collins in a collection of snuggly lullabies.

For a more rambunctious bunch of animated antics, there's a trio of birthday boys, all of whom are celebrating 50 years in the cartoon biz via home video. *Happy Birthday, Bugs: 50 Looney Years* (Warner, $14.95) combines live-action appearances by celebrities like John Goodman, William Shatner, Debbie Gibson and Kirk Cameron with all the Warner Bros. cartoon gang—Daffy, Porky, Road Runner, etc.—in a tribute to the head hare. In addition to segments from the best Bugs cartoons, a musical salute by Little Richard and mock edition of *A Current Affair* give Bugs his due, and make for all-family fun.

But Bugs isn't alone in blowing out the candles. *Woody Woodpecker: 50th Anniversary Edition, Vol. 1* and *2* (MCA/Universal, $12.95 each) provide four cartoons apiece starring the redhead with the infamous cackle. And Tom & Jerry wind up their 50th year playing cat-and-mouse on three different editions of *Tom & Jerry's 50th Birthday Classics*. (MGM/UA, $12.98 each). Volume 3, which includes their own version of "The Night Before Christmas," would be particularly appropriate, don't you think?

Now that we know Disney has no lock on quality animation, remember it's not the only studio that knows how to tell a mermaid tale, either. If a favorite little one is still playing Ariel and Eric, or relentlessly singing "Under the Sea," you might offer a variation on the theme with *Faerie Tale Theatre: The Little Mermaid* (CBS/Fox, $14.98). This tape, from Shelley Duvall's acclaimed series of live-action adaptations of childhood tales, stars Pam Dawber (Mork's Mindy), Treat Williams and Karen Black. And speaking of Disney yet again, if the *DuckTales* movie was a hit with someone on your list, you can give the "home version" of Huey, Dewey and Louie's adventures by choosing one of the many videos ($12.99 each) culled from the TV series of the same name.

The Babysitters Club (GoodTimes, $9.95) is a new made-for-video series based on the Scholastic books that have become a monster hit with pre- and early-teen females. The stories revolve around a group of girls who run their own sitting service. Judging from their first two adventures—"Mary Anne and the Brunettes" and "Dawn and the Haunted House"—I wish they ran their business in my town. They're a truly likable, fairly realistic (as far as TV goes) gang of girls, and production quality is up to par with network afterschool specials. Worth a look for the favorite younger female on your list.

Before there was Pee-Wee Herman, a man from a different era and another

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playhouse delighted kids—and adults—with a kindred spirit of anarchic fun. *The Best of the Soupy Sales Show* (Rhino, $19.95) provides two servings of Soupy, with one black & white episode from his cult classic '60s series and one color show from its '70s revival. Both are contagious slapstick delights, but the former is a revelation. The primitive production techniques somehow add to the warmth of the enterprise and the endearing goofiness lives up to fond memories.

All the old faves are here—White Fang, Black Tooth, Pookie, the guy at the door, Words of Wisdom, The Mouse and, of course, free-flying pies, including a meringue melee with Frankie, Sammy and Trini Lopez as guest stars. But Soupy is the real star, a rubber-faced charmer who shares with Bill Cosby a kind of sassy innocence, and laughs at the corniest old jokes with such unbridled joy you'd think they were totally new. It's hard to say who'll get a bigger charge out of this—the parents or the kids.

And finally, a few from the esoteric video gift department. For the comic book fans on your list, *Comic Book Collector* (Best Film & Video Corp., $19.99) features Frank ("The Riddler") Gorshin in an informative, but dully paced trip through comic book history. *The Masters of Comic Book Art* (Rhino, $19.95), on the other hand, is a skillfully produced conversation with ten of modern comics' most admired graphic artists.

Host Harlan Ellison is an award-winning sci-fi author, and the artists are an articulate, insightful bunch who speak of their work's philosophical content as well as their allusions to the intellectual likes of Poe, O. Henry and Voltaire. From the revival of The Batman to the new "graphic novels" pushing comics toward the realm of true art, this tape is a fascinating slice of the comic counterculture.

On the lighter side, there's a "how to" spin (literally) to *The Smothers Brothers' Yo-Yo Man* (Wood Knapp, $14.95). Here's a chance to turn a beloved nephew or niece into a "walk the dog" or "around the world" wizard. Tommy really does know how to twirl that thing, and the video is available packaged with an official Smothers Brothers yo-yo. Just keep it away from the Christmas tree. ■

ACTION

continued from page 70

against all this are Robo and his faithful human companion Lewis, who face obstacles ranging from misguided do-gooders to Robo 2, a machine so nasty it even shoots the media people.

The movie shows the scars of a rushed production—it lumbers unevenly from one scene to the next while key subplots, like the one involving Robo's lost wife and son, are introduced and then abruptly dropped, perhaps to be developed in another sequel. But the spectacle of a city running rampant with corrupt, incompetent politicians, amoral businessmen and crazed criminals is compelling and cruelly funny. The mock newscasts and commercials serve better than before to give us a sense of everything going to hell in a handbasket.

Peter Weller (Robo) has less acting to do this time, Nancy Allen (Lewis) a bit more. The villains are more interesting than before, especially Daniel O'Herlihy in an expanded role as OCP's grandly amoral chairman, the ever-creepy Tom Noonan as Cain and Gabriel Damon as Hob, head of a wave of ju-

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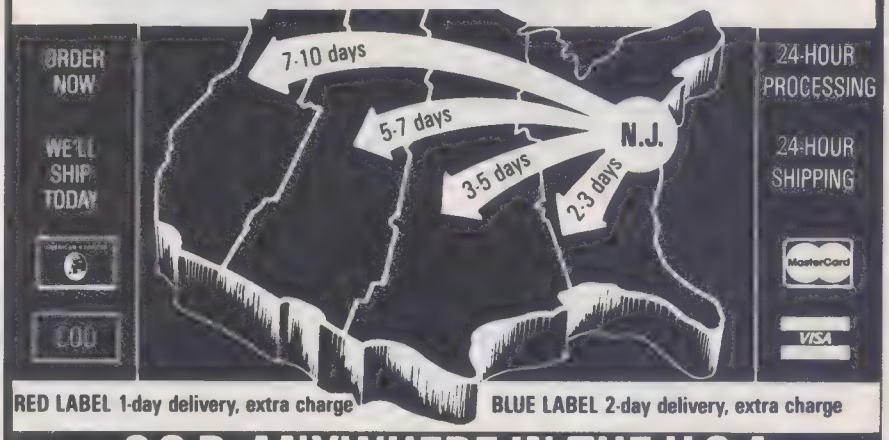

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venile depravity that makes *Lord of the Flies* look like *The Flintstones*.

There's not much good to be said about *Another 48 Hrs.*, basically a reprise of *48 Hrs.*, the film that made Eddie Murphy a star. Murphy again plays smart-talking convict Reggie Hammond, who, free at last, has to help maverick cop Jack Cates (Nick Nolte) track down a mysterious drug lord who wants Cates ruined and Reggie dead. Except for the mandatory barroom scene, everything seems tired here, from the violence to the wisecracks. Murphy and Nolte look like a couple of guys milking old material instead of a viable action-comedy team.

Nolte is in top form in Sidney Lumet's *Q&A*, where he plays a nightmare version of the Cates character. As New York Police Lieutenant Mike Brennan, he barrels his murderous, racist, homophobic way through the movie, rhapsodizing about the "old days" and unaware that he's gone bad, never mind how far.

Timothy Hutton is the young assistant D.A. who, investigating Brennan, uncovers a system in which Irish, Italians, blacks, Hispanics and Jews on both sides of the law adhere to a racially color-coded status quo. Lumet has gone to the police-corruption well once too often, drawing up a murky vision of crumbling ethics. It's still worth seeing, with Hutton's first good adult performance, a lot of well-acted, colorful characters and neatly staged ensemble scenes bordering on the surreal. But it's Nolte you'll remember. ■

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MUSIC

continued from page 72

which the conductor seems to be crowded by an uncomfortably dense image.

Fortunately, such miscalculations are rare. The Karajan discs actually seem visually restrained, especially since modern equipment was used to produce these programs. Advances in cameras and lenses allow more of the orchestra to appear on screen, but shots of the conductor dominate the proceedings. And rightly so, for in his prime, Karajan was as noted for his control over an orchestra as Toscanini was in his. It is fascinating to see how their individual conducting techniques conveyed this mastery.

The Karajan discs also feature digitally recorded soundtracks, presented here with frequency response and dynamic range comparable to typical Karajan audio-only CDs. The picture seems to lack the ultimate in sharpness, but this may have resulted from the transcoding of original PAL material into NTSC.

The Strauss program and New Year's concert here are the best of the initial releases in what Sony Classical pretentiously calls Karajan's "Legacy for Home Video." The other two are an overly solemn, even grim, Bach program and a ponderous Prokofiev/Tchaikovsky disc. The Strauss disc, by contrast, shows Karajan at his majestic best, with the video treatment clarifying the complexity of the music (particularly in the rarely performed *Metamorphoses*). The waltzes and polkas of the New Year's concert find Karajan at his most unbuttoned and entertaining. These two discs, along with Toscanini's Beethoven and Wagner programs, are musts for any serious collection of classical video concerts. ■

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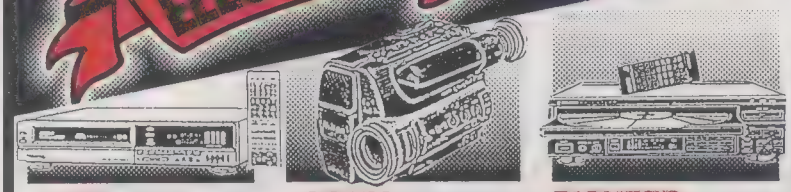

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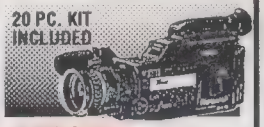

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EDITED BY STEVE DALY

Directory

HIGHLIGHTS OF THE MONTH

The Adventures of Milo and Otis
1989. Nar. Dudley Moore; dir. Masanori Hata. A dog watches over a trouble-prone kitten in this lush-looking adventure story from Japan, announced as a video release earlier this year but delayed until now. 76m. (G) ss cc V only. $89.95. RCA/Columbia.

Chattahoochee
1990. Gary Oldman, Dennis Hopper, Frances McDormand, Ned Beatty; dir. Mick Jackson. Drama based on true story of institutionalized Korean War vet whose protests led to mental-hospital reforms. Fine performance by Hopper. 97m. (R) ss cc V only. $89.99. HBO.

The Cousteau Collection
1990 comp. From TV documentary series featuring French explorer Jacques Cousteau. Six programs include *Amazon: Snowstorm in the Jungle/Rigging for the Amazon, Tahiti: Fire Waters' First 75 Years* (birthday tribute), *Lilliput in Antarctica, Papua New Guinea: Center of Fire, Outrage at Valdez*. 60m. ea. $19.98 ea. boxed set $119.88. Turner.

The Fall of the Berlin Wall
1990. Host Hanns-Joachim Friedrichs; dir. Peter Claus Schmidt. Documentary commemorates November '89 smashing of barrier between East and West Germany, recounts wall's history. Produced in English by a German TV group. 49m. $59.95. Warner.

The Great Moment
1944. B&W. Joel McCrea, Betty Field, William Demarest, Harry Carey, Franklin Pangborn; wr./dir. Preston Sturges. A great director stumbled with this uneven comedy-drama based on the life of a pioneering anaesthesiologist; chiefly interesting as a study in auteurism gone haywire. 83m. $29.95. MCA/Universal.

Hail to the Queen: Tim Curry (center) vamps through *The Rocky Horror Picture Show*, a camp classic.

The Honeymooners-I Love Lucy TV Christmas Present
1955-56; '90 comp. B&W. Lucille Ball, Jackie Gleason, Art Carney, Desi Arnaz, Vivian Vance, Audrey Meadows. Holiday-themed episodes from the classic sitcoms. *Lucy Christmas Show:* Ricardos and Mertzes chat through flashback highlights from series' past. *Honeymooners—'Twas the Night Before Christmas:* Ralph scrambles to find Alice a suitable gift. 52m. $14.98. CBS/Fox.

Jane Fonda's Lean Routine
1990. Jane Fonda; dir. Sidney Galanty. Just when you thought it was safe to get back into your leotard...This time, sculpted Jane alternates aerobic training routines with advice on nutrition and weight control. 75m. St $29.98. Warner.

Jazz at the Smithsonian
Ca. 1980-84. First four tapes in concert series feature singer Alberta Hunter, saxophonist Benny Carter, trumpeter Art Farmer, drummer Mel Lewis. 60m. ea. $29.95 ea. Kultur.

Madonna: Blond Ambition
1990. Concert video of singer's latest world tour. Elaborately choreographed set pieces include "Like a Virgin," "Material Girl," *Dick Tracy* medley. Laserdisc-only release. Approx. 120m. St dig. $29.95. Pioneer.

Prancer
1989. Sam Elliott, Cloris Leachman, Abe Vigoda, Rebecca Harrell; dir. John Hancock. Young girl nurses a wounded reindeer. Not much in script or acting departments, but picture-postcard winter settings help. (G) ss cc $89.98. Orion.

The Rocky Horror Picture Show
1975. Tim Curry, Susan Sarandon, Barry Bostwick, Meatloaf; dir. Jim Sharman. The cult-favorite monster-movie musical, on video at last. Curry's a hoot as the bisex-

continued on page 102

Labels For Less

Rob Reiner

If Hollywood made a movie about the year-end video sales season, it would have to be called *Invasion of the Boxed Sets*. From **Media** comes a $99.98 Charlie Chaplin collection, six volumes of the comedian's early shorts that cost $120 purchased separately. **Republic** offers $59.98 anthologies spotlighting James Cagney (*Kiss Tomorrow Goodbye, Johnny Come Lately, Blood on the Sun*), plus TV shows *Bonanza* and *Car 54 Where Are You?* (four episodes in each package). Other titles newly wrapped in cardboard include the *Star Wars* trilogy (**CBS Fox**, $59.98), *Ghostbusters I* and *II* (**RCA/Columbia**, $34.95), the three *Karate Kid* movies ($54.95) and a "Rob Reiner three-Pack" (*The Princess Bride, The Sure Thing, This Is Spinal Tap*) for $49.98 from **Nelson.**

The 1989 Best Foreign Film Oscar-winner *Cinema Paradiso* has done so well at the box office, its video release has been delayed. Until it arrives, you can check out **Republic**'s "Foreign Affairs to Remember," including Fellini's *La Dolce Vita* at $24.98 and $19.98 reissues of *The Funeral, Tampopo* and *The Assassination of Trotsky.*

—SD

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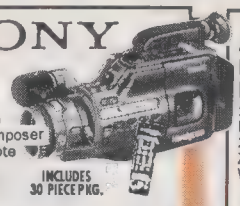

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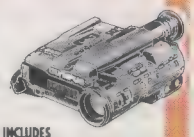

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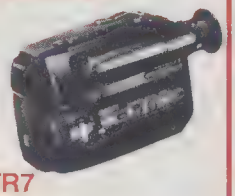

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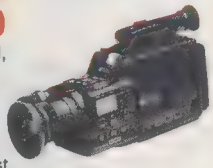

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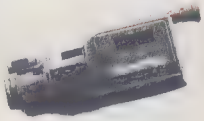

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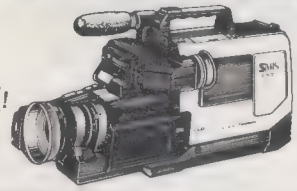

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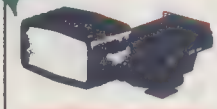

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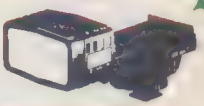

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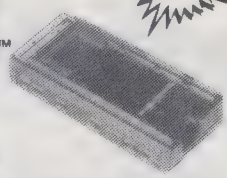

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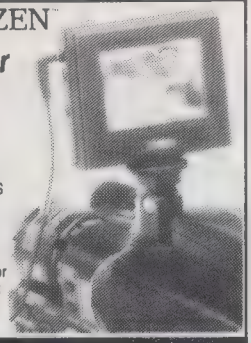

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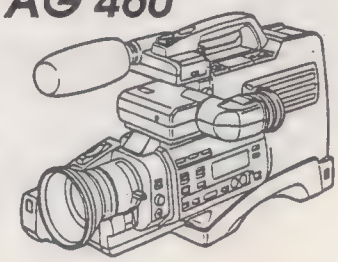

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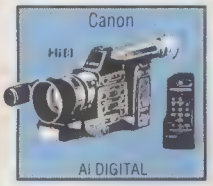
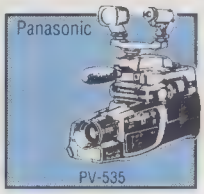
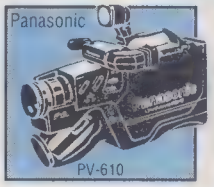

Canon — Ai DIGITAL

RCA PRO EDIT — CC-560

RCA PRO EDIT — CC-415


Panasonic — PV-535


Panasonic — PV-610

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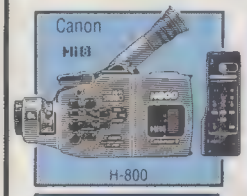
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CC-520	40 pg. Titler
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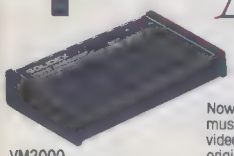

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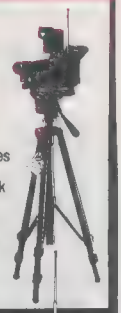

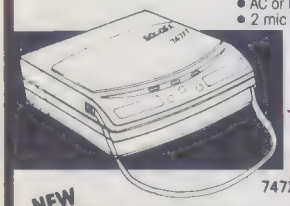

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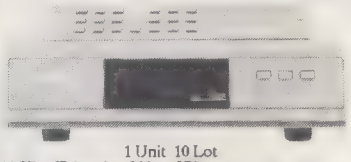

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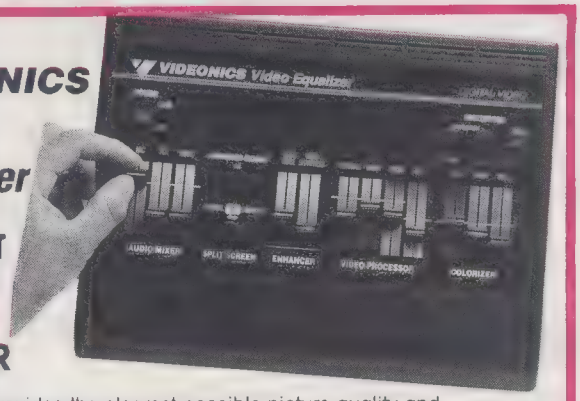

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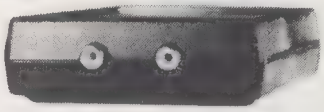

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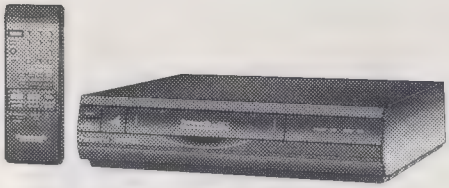

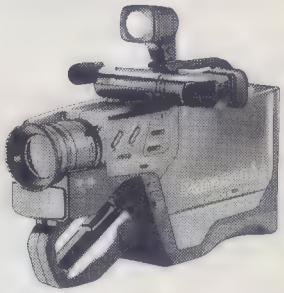

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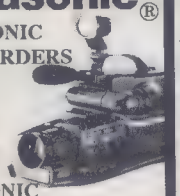

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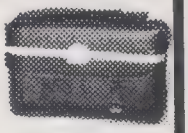

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B ☐ TV monitor/receiver
C ☐ Projection TV
D ☐ A/V system
E ☐ CD player, LV player, combi-player
F ☐ Video camera/camcorder
G ☐ Other audio equipment
H ☐ Satellite dish

2. Please check the video and video-related products you plan to buy in the next 12 months.

J ☐ VCR
M ☐ TV monitor/receiver
N ☐ Projection TV
P ☐ A/V system
Q ☐ CD player, LV player, combi-player
R ☐ Video camera/camcorder
S ☐ Other audio equipment
T ☐ Satellite dish

3. If you own prerecorded videotapes, please indicate their format.
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121	122	123	124	125	126	127	128	129	130	131	132	133	134	135
136	137	138	139	140	141	142	143	144	145	146	147	148	149	150
151	152	153	154	155	156	157	158	159	160	161	162	163	164	165
166	167	168	169	170	171	172	173	174	175	176	177	178	179	180
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R ☐ Video camera/camcorder
S ☐ Other audio equipment
T ☐ Satellite dish

3. If you own prerecorded videotapes, please indicate their format.
U ☐ VHS V ☐ Beta W ☐ 8mm X ☐ Other

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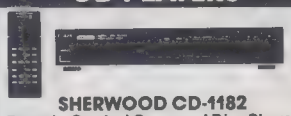

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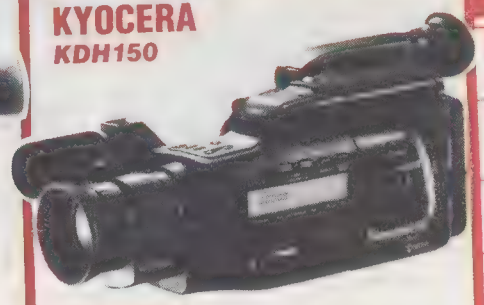

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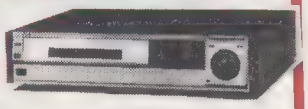

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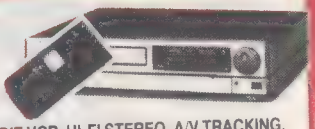

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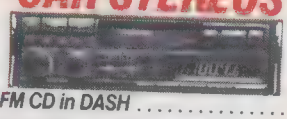

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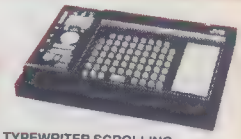

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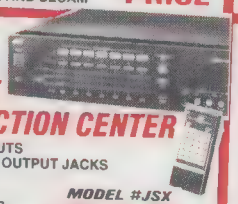

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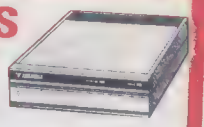

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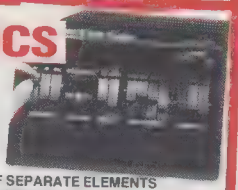

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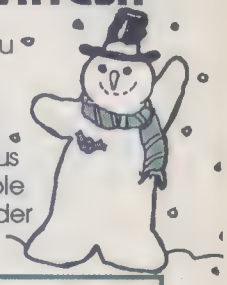

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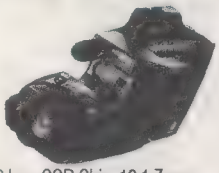

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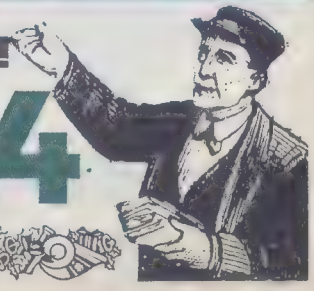

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ual-transvestite impresario who presides over loony goings-on in a creepy old castle. Collectors should note there are no plans for a budget reissue. 95m. (R) $89.98. CBS/Fox.

That's Entertainment! Collector's Edition
1974. Color/B&W. Dir. Jack Haley Jr. Fred Astaire, Gene Kelly, Elizabeth Taylor. Delightful compilation of great scenes from MGM musicals, dimmed a bit by corny, self-serving star intros. Remastered for laserdisc only; includes trailer, featurette, letterboxed widescreen sequences. 132m. (G) ss CAV five sides. $49.98. MGM/UA.

Wayne Gretsky: Above and Beyond
1990. Made-for-video salute recounts hockey star's young start, stellar career. 58m. $19.95. LIVE.

Wild Orchid
1990. Jacqueline Bisset, Mickey Rourke, Carre Otis; dir. Zalman King. Inept erotic melodrama set in Rio de Janeiro during Carnival; director punctuates unexciting love scenes with interminable footage of street festivities. 111m. (R) 117m. (also unrated version) ss cc $92.95. RCA/Columbia.

Without You I'm Nothing
1990. Sandra Bernhard; dir. John Boskovich. Wired comedienne's abrasive stage show expanded for film. 86m. (R) ss $89.99. HBO.

COMEDY

Crime Busters (a.k.a. **Two Supercops**)
1978. Terence Hill, Bud Spencer, Laura Gemser; dir. E.B. Clucher. Hill and Spencer, Italian stars best known for *Trinity* spaghetti westerns, spoof police thrillers as inept Florida rookies. 114m. (rating NA) $79.95. Warner.

Daddy's Dyin'...Who's Got the Will?
1990. Beau Bridges, Beverly D'Angelo, Judge Reinhold, Tess Harper, Amy Wright, Keith Carradine; dir. Jack Fisk. Southern siblings bicker over inheritance. 100m. (PG-13) ss cc $89.98. MGM/UA.

Ernest Goes to Jail
1990. Jim Varney; dir. John Cherry. And, unfortunately, breaks out. Insufferable hick humor built around Varney's TV-ad persona, Ernest P. Worrell. 81m. (PG) ss cc $89.95. Touchstone.

Ghost Dad
1990. Bill Cosby, Kimberly Russell, Denise Nicholas; dir. Sidney Poitier. Soggy premise—a father reappears to his kids after drowning—sinks completely under weight of Cosby's incessant mugging. 84m. (PG) ss cc $92.95. MCA/Universal.

Meet the Hollowheads
1989. John Glover, Nancy Mette, Richard Portnow, Anne Ramsey; dir. Tom Burman. Pathologically eccentric household. 89m. (PG-13) cc $89.98. Media.

Men at Work
1990. Charlie Sheen, Emilio Estevez, Leslie Hope, David Keith; wr./dir. Estevez. Garbage collectors uncan murdered politician. 98m. (PG-13) ss cc $89.95. RCA/Columbia.

Miami Supercops
1985. Terence Hill, Bud Spencer, Jackie Castellano; dir. Bruno Corbucci. Sequel to *Crime Busters* (see entry above). 97m. (rating NA) $79.95. Warner.

New Year's Day
1989. Henry Jaglom, Maggie Jakobson, Gwen Welles, Milos Forman; wr./dir. Jaglom. Low-budget independent feature: Californian moves to New York at year's close, finds apartment still occupied. 90m. (R) cc V $79.98 B $29.95. Paramount.

Why Me?
1990. Christopher Lambert, Kim Greist, Christopher Lloyd; dir. Gene Quintano. Jewelry-store thieves unwittingly bag priceless gem. 87m. (R) ss cc V only. $89.95. RCA/Columbia.

DRAMA

Any Man's Death
1990. John Savage, William Hickey, Mia Sara, Ernest Borgnine. Reporter tracks down photographer who disappeared while covering African civil war. 105m. (R) St V $79.95 B $29.95. Prism.

Dark River—A Father's Revenge
1990. Mike Farrell, Tess Harper, Helen Hunt; dir. Michael Pressman. Shoreline contaminated with toxic waste proves a lethal playground for couple's six-year-old daughter. 95m. (M—mature) St cc $79.98. Turner.

Jezebel's Kiss
1990. Katherine Barrese, Malcolm McDowell, Everett McGill, Meredith Baxter-Birney, Meg Foster; wr./dir. Harvey Keith. Avenging beauty returns to California coastal town where her grandfather was killed. 95m. (R) ss V only. $79.95. RCA/Columbia.

Murderers Among Us: The Simon Wiesenthal Story
1989. Ben Kingsley, Renee Soutendkijk, Craig T. Nelson; dir. Brian Gibson. Made-for-cable biopic about Holocaust survivor who helped document Nazi war crimes. 157m. ss cc V only. $89.99. HBO.

Rising Son
1990. Brian Dennehy, Piper Laurie, Matt Damon; dir. John Coles. Factory worker who pressures son to enter medical school despairs when the boy drops out. 92m. (M—mature) St cc $79.98. Turner.

The Rose and the Jackal
1990. Christopher Reeve, Madolyn Smith Osborne; dir. Jack Gold. Turgid made-for-cable costumer: Union soldier (Reeve, in a ridiculous beard) discovers his bedmate (Osborne) is a Confederate spy. 94m. (M—mature) St cc $79.98. Turner.

Running Away
1989. Sophia Loren, Robert Loggia, Andrea Occhipinti, Carla Calo; dir. Dino Risi. Woman and daughter flee WWII Rome for safer countryside. 101m. (PG-13) V no retail price B $29.95. Prism.

Sweet Revenge
1990. Rosanna Arquette, Carrie Fisher,

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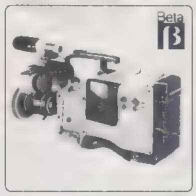

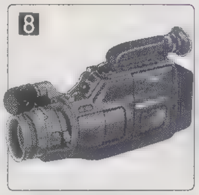

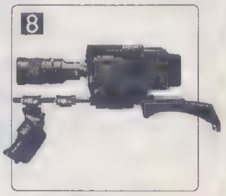

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H-800	Hi-Fi	Call
A-1 Mark II		Call
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8

VHS CAMCORDERS

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CC-405	8X Zoom	Call
CC-415	Pro-Edit	Call
CC-510	10X Zoom	Call
CC-520	10X Zoom	Call
CC-560	S-VHS	Call

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PRO 810		Call
PRO 820		Call
PRO 850		Call
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VR-330	VHS HQ	Call
VR-340	VHS HQ	Call
VR-345	Stereo	Call
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VR-671	Hi-Fi	Call
VR-675	Hi-Fi Special F/X	Call
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GR-S707*	Hi-Fi	Call
GF-500*	VHS	Call
GF-S550	S-VHS	Call

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HR-D 830	4 Head Hi-Fi	Call
HR-D 860	Hi-Fi	Call
HR-D 850	Hi-Fi Digital	Call

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HR-S 10,000	Call
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JX-S 900	AV Selector	Call
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JVC WM-V1U	Call
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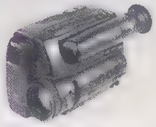

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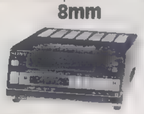

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EV-S1	Call
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EV-S1	Call
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AC-V 55	RM-95
VCL-1537	VCL-0537
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CVL-335		Call
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CVL-610		Call

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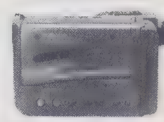

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JVC S-VHS HR-S5800U — S-VHS, HIFI STEREO — Jog Shuttle, Fly. Erase Hd. Built in Sound Processor

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John Sessions; dir. Charlotte Brandstrom. To free herself from alimony payments, a divorced lawyer (Fisher) steers her ex-husband toward marrying another woman (Arquette). 88m. (M—mature) St cc $79.98. Turner.

ACTION

Blind Fury
1990. Rutger Hauer, Terrance O'Quinn, Lisa Blount; dir. Phillip Noyce. Tongue-in-cheek tale of sightless swordsman. 86m. (R) ss cc $89.95. RCA/Columbia.

The Final Alliance
1990. David Hasselhoff, Bo Hopkins, Jeanie Moore; dir. Mario Dileo. Drifter visiting his home town finds it overrun by biker gang. 94m. (R) ss $79.95. RCA/Columbia.

Night of the Cyclone
1990. Kris Kristofferson, Jeff Meek, Marisa Berenson; dir. David Irving. Tropical-island murder investigation culminates in storm. 90m. (R) ss cc $89.98. Republic.

Punch the Clock
1990. Mike Rogen, Chris Moore, James Lorinz; wr./pr./dir. Eric L. Schlagman. Thief finds her handsome bail interviewer irresistibly attractive. 88m. (R) $79.98. VidAmerica.

Riding the Edge
1990. Raphael Sbarge, Catherine Mary Stewart; dir. James Fargo. Son journeys to Middle East to rescue scientist father from terrorist abductors. 100m. (R) ss cc $89.99. HBO.

The Serpent of Death
1989. Jeff Fahey, Camilla More, Spiros Focas; pr./dir. Anwar Kawadri. Archaeologist recovers stolen Greek artifact. 97m. (R) ss V no retail price B $29.95. Prism.

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Back to the Future Part III
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Blackbeard's Ghost
1968. Peter Ustinov, Suzanne Pleshette. Comedy. 107m. (G) St dig. cc $29.99. Disney.

The Delicate Delinquent
1957. B&W. Jerry Lewis, Darren McGavin. Comedy. 100m. dig. cc $34.95. Paramount.

Fancy Pants
1950. Bob Hope, Lucille Ball. Comedy. 92m. dig. cc $34.95. Paramount.

Home from the Hill
1960. Robert Mitchum, George Peppard, George Hamilton; dir. Vincente Minnelli. Drama. 150m. St dig. let. 3 sides. $39.98. MGM/UA.

The Women
1939. B&W with color sequence. Norma Shearer, Joan Crawford. Comedy. Remastered edition includes trailer, short "Hollywood Style," over 120 chapter stops. Approx. 140m. dig. 3 sides. $39.98. MGM/UA. ■

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- ☐ SPREAD [redacted]

- ☐ **PLEASURE SEEKERS**
- ☐ BLACK/WHITE [redacted]
- ☐ IN THE REAR
- ☐ LUST TRIANGLE
- ☐ 69 ACTION
- ☐ [redacted] DIVE
- ☐ 3 AT ONCE
- ☐ EAT MY [redacted]
- ☐ GAZONGAS
- ☐ LICK MY HOLE
- ☐ [redacted] DELIVERY
- ☐ GANG BANG
- ☐ [redacted] ATTACK
- ☐ ENDLESS LOADS
- ☐ ROUND POUND
- ☐ [redacted] SLAMMERS
- ☐ [redacted] BATH
- ☐ SIZZLING TONGUE
- ☐ ADULT FUN
- ☐ NITE DEPOSITS
- ☐ THROBBIN' [redacted]
- ☐ MILK MAIDS
- ☐ MASSIVE MANHOOD
- ☐ STROKER'S WILD
- ☐ RAMRODDERS
- ☐ HORNY HOUSEWIVES
- ☐ MAMMOTH MOUNDS
- ☐ JUICY PANTIES
- ☐ PANTY CHEWS
- ☐ HOTEL HOOKERS
- ☐ OPEN & WILLING
- ☐ NIPPLE TWEAK
- ☐ HOT [redacted]
- ☐ BLACK BUSTERS
- ☐ WOMB BROOM
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- ☐ TWIN LICKING
- ☐ TONGUE PROBES
- ☐ PUMPING SEX
- ☐ BLACK LEZ
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- ☐ HORNY SLUTS
- ☐ CLIMAXING [redacted]
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- ☐ POONFEST
- ☐ BEACH BLANKET BANG
- ☐ TAKE IT ALL
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- ☐ TRIPLE SEX PLAY
- ☐ FOUNTAINS OF LOVE
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- ☐ KNOBS & KNOCKERS
- ☐ SAUNA SEX
- ☐ [redacted] TICKLER
- ☐ SEX SANDWICH

- ☐ **NIGHT ON WILDSIDE**
- ☐ [redacted] WHACKER
- ☐ KING [redacted]
- ☐ D-CUP FANTASY
- ☐ [redacted] ADVENTURES
- ☐ HOT FLESH
- ☐ [redacted] 'EM ALL
- ☐ [redacted] PLUG
- ☐ [redacted] SLITS
- ☐ LOVE ERECTIONS
- ☐ DOWN MY THROAT
- ☐ [redacted] LOVERS
- ☐ FINGER FUN
- ☐ CUNT CUMMIN
- ☐ GREASED HOLES
- ☐ PETER PUSH
- ☐ [redacted] GROPE
- ☐ HARD & HORNY
- ☐ JERKING LOADS
- ☐ SHE LOVES IT HARD
- ☐ NAKED NYMPHS
- ☐ SLICK CHICKS
- ☐ DEEP INSIDE
- ☐ KINKY COEDS
- ☐ [redacted] EATERS
- ☐ LUSTING LOINS
- ☐ SCREW MY [redacted]
- ☐ FILL HER UP
- ☐ SILICON [redacted]
- ☐ BLONDE SANDWICH
- ☐ BALL BLOWOUT
- ☐ SPREAD IT WIDE
- ☐ HOT [redacted]
- ☐ VIXENS IN HEAT
- ☐ THREE WAY [redacted]
- ☐ SHAVED CHICKS
- ☐ GETTIN OFF
- ☐ HARD BOFF
- ☐ THAR SHE BLOWS
- ☐ WELCOME WAGON
- ☐ BEN WAH BALLS
- ☐ [redacted] ENTRY
- ☐ 3-SOME
- ☐ BACKSIDE BABES
- ☐ FEEL ME UP
- ☐ DOWN MY POLE
- ☐ LESBOFEST
- ☐ VOLCANIC LOADS
- ☐ FEEL THE HEAT
- ☐ TOOLS OF THE TRADE
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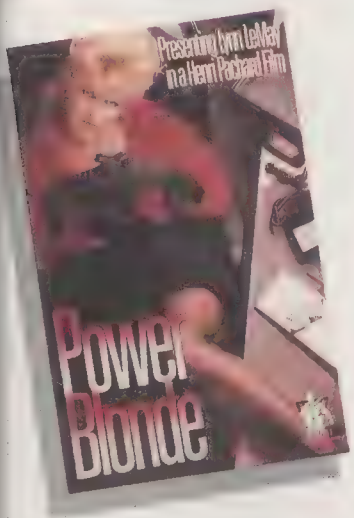

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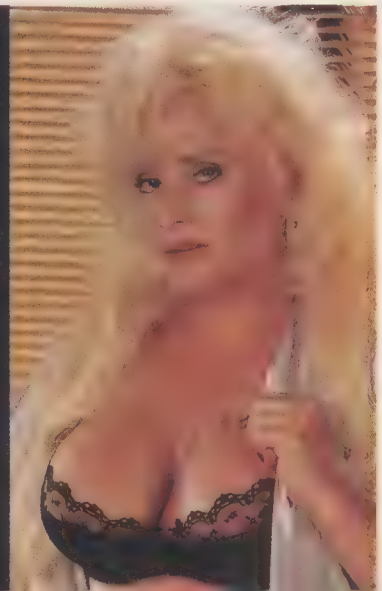

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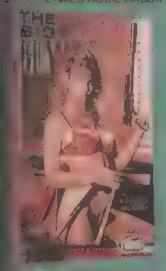


❑ THE BIG GUN

❑ THE ALL AMERICAN GIRL

❑ BUILT FOR SEX

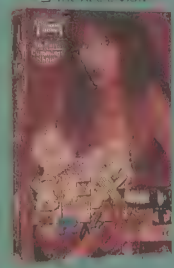
❑ A FISTFUL OF BIMBOS

❑ WET DREAM ON ELM ST.

❑ MORE THAN FRIENDS

❑ THE RED BARON

❑ WELCOME TO THE JUNGLE



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❑ BORN FOR PORN

❑ BEST BODY IN TOWN

❑ SUMO SUE & THE F. L. O. W

❑ CAT SCRATCH FEVER

❑ BACK ON TOP

❑ SEX SLUTS IN THE SLAMMER

❑ THE SINS OF ANGEL KELLY

❑ ANGEL GETS EVEN

❑ ROBO FOX

❑ GIRL WITH THE BLUE JEANS OFF

❑ ONE FLEW OVER CUCKOO BREAST

❑ PARTNERS IN SEX

❑ PUMPING IRENE

❑ THE BITCH

❑ FANTASY GIRLS

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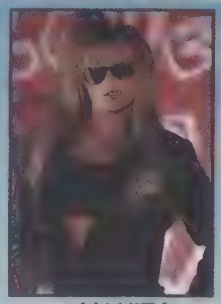

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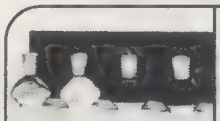

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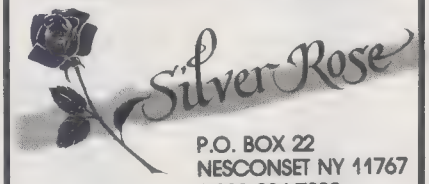

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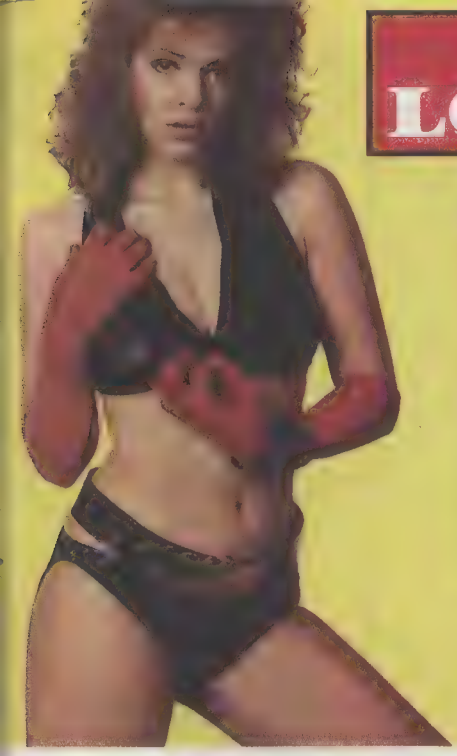

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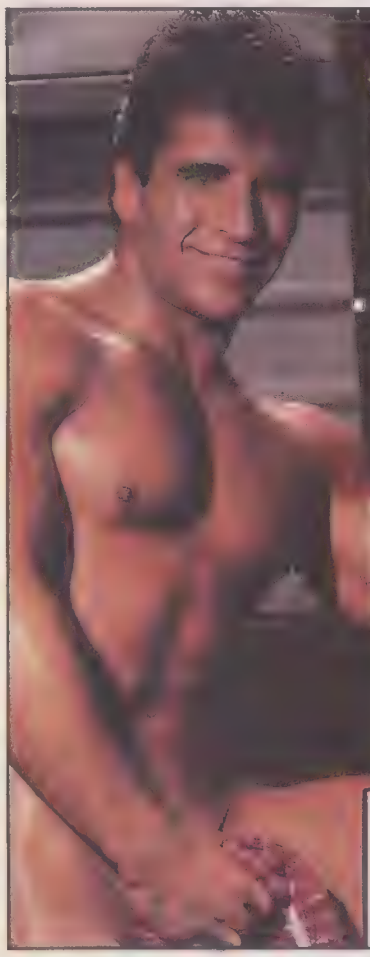

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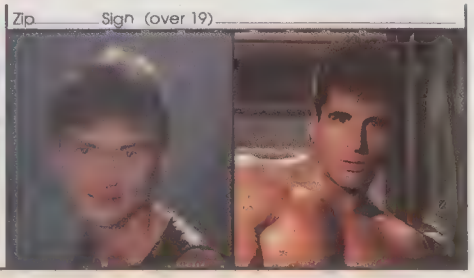

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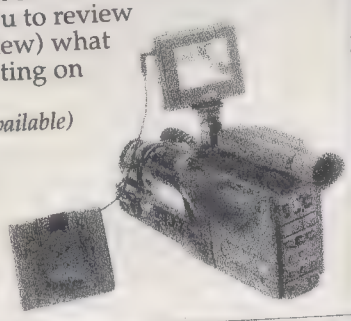

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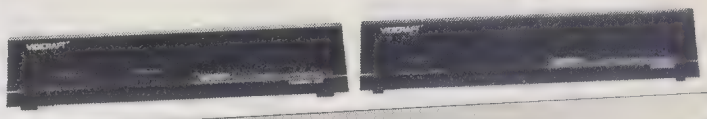

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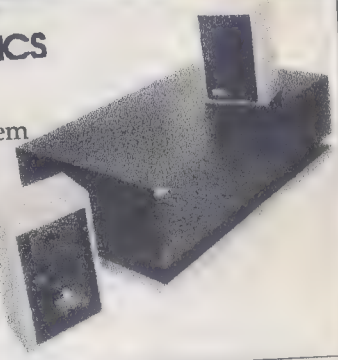

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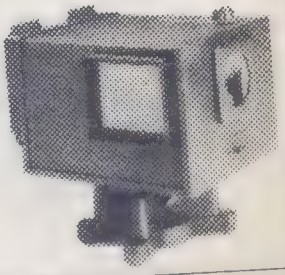

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HOLIDAY HIT PARADE

continued from page 53

wake of Herbert von Karajan's death.

More Discs. Fire up the projection TV for letterboxed versions of David Lynch's *Blue Velvet* (Warner, $29.98) and *How the West Was Won* (MGM/UA, $39.98). MGM/UA also has remastered *The Sea Hawk* and *Yankee Doodle Dandy* ($39.98 each).

Weird & Wild. *The Rocky Horror Picture Show* (CBS/Fox, $89.98) isn't exactly priced to whiz off the shelves, but that won't deter people who have already spent twice that amount on repeat admissions to midnight screenings. Connoisseurs of the twisted can also rant along with rocker and performance artist Lydia Lunch in *This Gun Is Loaded* (Mystic Fire, $29.95); trade cream pies with a long-forgotten TV subversive in *The Soupy Sales Show* (Rhino, $19.95); or experience six hours of Peter Brooks' *The Mahabharata*, a spectacular stage saga of ancient India ($99.95 plus $6 postage and handling from Parabola Video, 800-843-0048). Finally, don't miss *Tampopo* (Republic, $19.98), from Japan's comic filmmaker Juzo Itami, the best movie ever made about the aesthetics of food, sex and movies. ■

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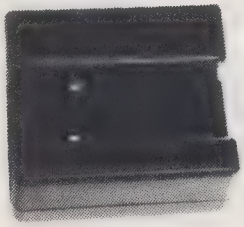

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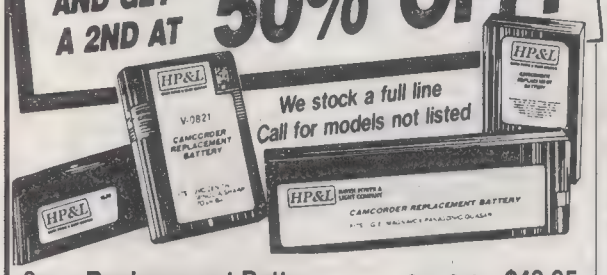

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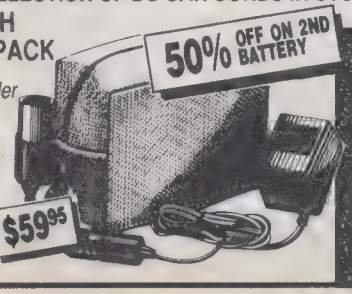

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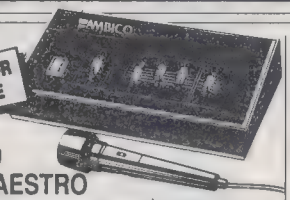

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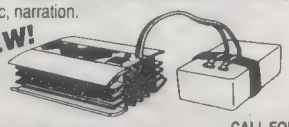

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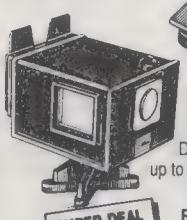

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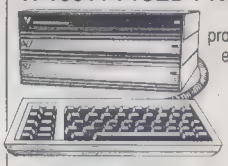

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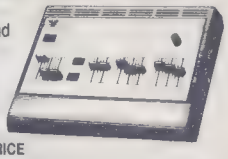

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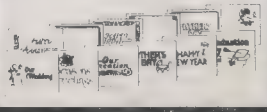

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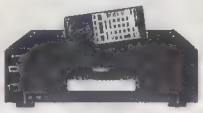

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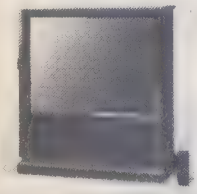

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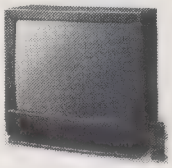

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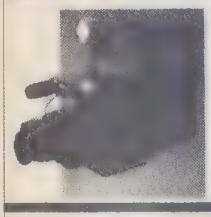

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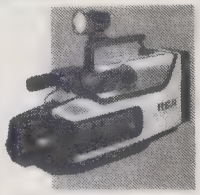

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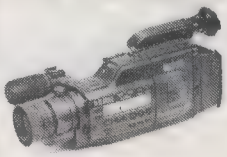

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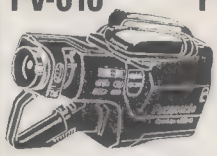

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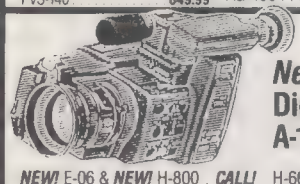

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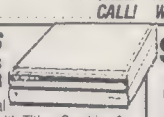

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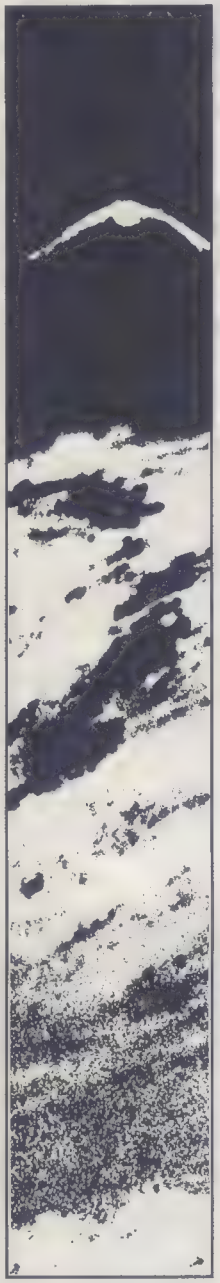

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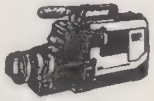

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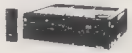

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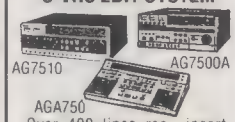

AG7510 AG7500A
AGA750

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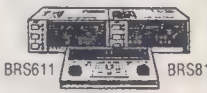

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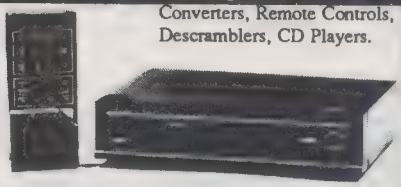

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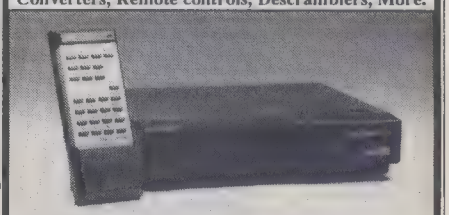

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HITACHI

continued from page 31

electronic sources, so these measurements were made from test tapes recorded on JVC HR-S10000 and Mitsubishi U80 VCRs.

The camera portion has a resolution of 270 lines and a low light rating of 4 lux. We measured 13.6 lux for an output of 50 IRE units. Picture quality is average to good for a VHS-C camcorder.

The audio frequency response at the -3 dB points is 100 Hz to 9 kilohertz at SP and 100 Hz to 4 kHz at EP, with an audio S/N of 40.2 dB. Total harmonic distortion is 1.3 percent. These measurements were made from the test tapes mentioned above because the VM-C1A has neither audio nor external mic inputs. Audio quality is average for VHS linear track recordings.

Conclusion. The Hitachi VM-C1A is as easy to carry as it is to use. Its picture quality is average to good and its audio quality is average. Overall performance is average to good. We recommend it only for shooters seeking novelty and simplicity. At $999, its suggested price is very reasonable. ■

MO'BETTER

continued from page 55

As runners-up, Busfield would like *Gaslight, Goldfinger* and *Marathon Man.*

ALEX WINTER, Rad Dude

Alex Winter, best known for his half of *Bill & Ted's Excellent Adventure,* has only one request for Santa Claus. "I want the *entire* Russ Meyer collection." Talk about glandular overload!

KYLE MACLACHLAN, Mr. Cool

On Christmas morning, *Twin Peaks'* agent Cooper wants coffee, doughnuts and a copy of *Predator:* "When I'm in the mood for something violent, Arnold Schwarzenegger is the answer."

STEPHANIE POWERS, Leading Lady

The better half of *Hart to Hart* would like to see the remake of *Mogambo* but, since it doesn't exist, she'll settle for the original—starring Clark Gable and Ava Gardner. ■

DYNAMIC DUOS

continued from page 57

tuner, picture-in-picture (PIP), MTS, a stereo amplifier and speakers, and can store optimum tint and fine-tuning settings for 125 channels. The B&O VCR also has PIP, as well as other digital special effect modes and hi-fi sound.

If you have well-defined expectations, TVCRs are clearly worth a look, especially if you or the person for whom you may buy one are mainly interested in playing back pre-recorded tapes. Keep in mind that most combi units are not likely to be used as a primary TV and VCR, since, for the most part, they don't have all the features typical of separate components.

Happily, that's changing. The newest TVCRs are more stylish and sophisticated than earlier models, and an increasing number have two tuners or an S-VHS VCR. The improvements are going to keep coming, parallelling developments among single components. The latest twist: Panasonic (among other companies) is mulling over increasing the size of its biggest TVCR from the 27-inch PV-MS2750 to one with a tube that's 31 inches or even larger. ■

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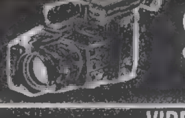

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PV-4066	Call	PV-S540	1189.00
PV-4962	449.00	PV-120	599.00
PV-4070	529.00	PV-S140	949.00
PV-S4080	559.00	PV-S150	799.00
PV-S4880	649.00	PV-S160	1099.95
PV-S4986	815.00	PV-10	649.95
PV-S4970	629.00	PV-20	Call
PV-S4980	649.00	PV-40	Call
PV-S4990	1249.00	PV-M429	Call
PV-M1328	419.00	PV-M749	789.00
PV-M2049	639.00	PV-M2028	579.00
PV-M2730	Call	PV-M2050	849.95
PVTA42 Tuner	79.95	PV-M2750	Call

PRO VIDEO

AG-2400	799.00	AG-1830	799.95
AG-7300	1329.95	AG-170	829.95
AG-7500	4199.00	AG-180	774.95
AG-1240	359.95	AG-190	829.00
AG-1730	534.00	AG-450	1399.95
WV-F70	1999.95	AG-460	2699.95
AG-850	1389.00	AG-6500	2999.95
AG-1950	849.95	AG-6400	1479.95
AG-7400	2199.95	WJMX-10	1729.95
AG-7450	Call	WJMX-12	2599.95
AG-A95	299.95	AG-1960	929.95
WV3260 8AF	889.95	WJ-AVES	1599.

PRO MONITERS

CT-1030	324.95	CT-2580VY	634.95
CT-1301M	394.95	AG-550	699.95
CT-1331Y	399.95	AG-513	634.95
CT-1380V	279.95	AG-520	699.95
CT-2010Y	499.95	AG-560	725.95
CT-1381Y	239.00	BT-D1910Y	1535.00

RCA

VIDEO RECORDERS

VR-290	229.95	VR-345	Call
VR-250	229.95	VR-500	Call
VR-291	229.95	VR-520	Call
VR-295	269.95	VR-675	Call
VR-490	264.95	CC-260	679.95
VR-595	399.95	CC-280	699.95
VR-620	379.95	CC-285	719.95
VR-625	389.95	CC-286	799.95
VR-635	419.95	CC-300	844.95
VR-695	579.95	CC-305	759.95
VR-700	599.95	CC-310	774.00
VR-685	Call	CC-311	799.95
VR-740	Call	CC-320	879.95
VR-671	Call	CC-360	1079.95
VR-521	Call	CC-415	Call
VR-341	Call	CC-510	Call
VR-300	Call	CC-520	Call
VR-330	Call	CC-560	Call
VR-340	Call	CC-405	Call

Portable Hi Fi VCR 649.95

RCA ACCS.

AC031 Dx. Video Tripod 69.95
AC028 Soft Camc Case 49.95
AV096 Extended Play Batt 59.95
CBC-120 12 Volt 2Hr Batt. 59.95
CBC-120 VHS-C 2Hr Batt. 66.95
CBO 96 FL Lead Acid Batt 2Hr 54.95
AVS010 Syncro Edit Cable 34.95
CRM020 Remote Control 25.95
CRF020 RF Adapter 39.95
VTV090 Character Gen 109.95
Vcc 1000 Color Corrector 222.95
LX 153 1.5x tele 76.95
WM003 Wireless Mike 84.95

SHARP

VLL-210U	Call	VLC 850	895.99
VLL 150	Call	VL-650U	Call
VLL-170U	695.	VLL 4100U	Call
VLL-175	709.00	VLL-510U	Call
VLL 250	795.99	VLL-285U	Call
VLL-270U	649.00	VLL-280U	889.

HITACHI

VTM-137A	Call	VTM-121A	Call
VTF-330	Call	VTM-132A	Call
VTF-430A	Call	VTST-730A	849.95
VM-6100S	1099.	VM-5200	769.
VM-3270A	789.	VM-3250A	Call
VM-2250	Call	7200A	619.95
VM-2270	Call	VM-5300A	879.

JVC

GF-1000	Call	HRD-620	289.95
GR-60U	729.00	HRD-840	429.95
GF-550	759.00	HRD-850	429.00
HRS-8000	719.95	HRD-870	389.00
C-1000	779.00	GRA-IU	599.95
HRS-10.000	1999.	GR-S70U	889.00
HRS-5500	669.95	GRS-707	1299.95
HRS-6600	679.00	GR-65	739.00
Gt-700U	Call	GRS-505U	Call

SONY

CCD-F33	629.00	SLV-272	289.00
CCD-F55	749.95	SLV-373	299.00
CCD-F77	949.00	SLV-353	339.00
CCD-F101	1199.00	SLV-555	439.00
CCD-45	749.00	SLV-575	389.00
CCD-50	799.00	SLV-676	459.00
CCD-V99	949.95	SLV-757	619.00
CCD-V5000	Call	EVS-1	549.00
CCD-SP7	999.00	EVS-350	549.00
CCD-SP9	899.00	EVC-3	329.00
CCD-TR5	769.00	EVO-T1	769.00
CCD-TR4	739.00	GV-8	599.00
CCD-TR7	939.00	GV-9	775.00
CCD-TR8	Call	SL-390	275.00
CCD-TR6	Call	SLHF-360	329.00
NP-22	29.95	SLHF-860	619.00
NP-66	34.95	SLHF-870	709.00
NP-77	49.95	NP-66H	44.95
NP-99	39.95	NP-77H	59.95

QUASAR

VM-32	679.95	VM-33	879.95
VM25	899.95	VM34	849.95
VM37	1449.95	VM-500	649.00

13" Combination 499.95
27" Combination 999.95

PENTAX

PVC-15A	Call	PVC 900A	Call
PVC 77A	Call	PVC-78A	Call

NIKON

VN3000	899.95	VN-960	Call
VN-850	749.95	VN-910	Call
VN-840	749.95	VN-950	Call
VN-300	Call	VN-500	Call

NIKON ACCESSORIES

RM-152 Wireless Remote 99.95
RM-95 Wired Remote 99.95
ACV-55N One Hr Batt Charger 159.95
EBP-55N AA Batt Pack 24.95

MINOLTA

C-606	Call	V-16	Call
8-406	Call	V-18	Call
8-308	Call	V-20	Call
8-808	Call	C-51	Call

MINOLTA ACCESSORIES

BA-8000S Car batt Adp 69.95
BB-8000 Charger Base 49.95
VCG-IU Character Generator 99.95
VFT-1 Fim Transfer Adp 119.95
VIC-I Input Cord 24.95
RC-1000 Remote Contol 19.95
DM-1 Uni Direc Mike 39.95
DM-2 Super Direct Mike 82.95
VRJ-1 Rain Jacket 44.95
VLT-1 1.5x Tele Conv 89.95
VLW-1 0.7x Wide Conv 74.95
VLL-100U Color Enhanc Light 49.95
VBP-160 One Hr Batt. 49.95
VBP-161 Two Hr Batt 59.95
VBC-160U Car cord 64.95
EP-2 EarPhone 9.95

CHINON

CVT-84	Call	CVT-73	999.95
CV-T-124	Call	CV-T63	Call
C8-SC96	Call	C8-SC98	Call

CANON

Xap Shot	399.00	A1-MKII	1329.00
E-460	999.00	A-1 Hi-8	1129.00
E-808	949.00	A-1 Digital	Call
E-640	699.00	H-680	1139.00
E-51	599.00	E-08	Call
H-800	939.00	E-57	789.00

Character Generator 184.95

H-660	779.00	E-06	779.00

CANON ACCESSORIES

Rain Shield's 32.95
CB-E7 Car Batt Adp 69.95
CRE7K Charge Coupler 54.95
CA-E7A Compact Power Adp 99.95
BP-E718 59.95 BP-E77K 39.95
MM-100 Mixing Mike 109.95
DM-200 Super Direc. Mike 79.95
MM-200 Stereo Mix Mike 139.95
WD-55 Wide Converter 84.95
TL-55 Telephoto Converter 84.95
TL-55L 3x Tele Conv 259.95
SF-200 Sports Finder 39.95
VL-20 Lite 59.95 VL-30 139.95

OLYMPUS

VX-402	799.95	VX407	799.95
VX-81	Call	VX-804	Call
VX-406	849.95	VX-806	Call

208 Tuner Timer 44.95
Woodbury Editing Control Call

OLYMPUS ACCESSORIES

VFKG2 Character Generator 189.95
VF-KG1 Character Generator 249.95
VF-KL6 Charater Generator 249.95
VF-KL7 Wide Lens 69.95
VF-BA4 Compact AC Adp 99.95

KYOCERA/YASHICA

KX-1	Call	KX-70	Call
KD-M 730	Call	KX-90	Call
KD-S 820	869.	KDS530	Call
KDH130	1144.95	KDH-150	Call

RICOH

R-830	Call	R680	799.95
R-860	Call	R-800H	999.95
R-808	Call	R-66, R-88	Call

TOSHIBA

SV-F 990	1250.	M-HF 845	434.95
M-641	349.	M-440	249.95
M-220	229.95	M-120	219.95
SKF200	Call	SV970	734.95

MITSUBISHI

HSU31	339.95	HSU61	684.95
HSU51	449.95	HSU70	774.95
HSU71	899.95	HSU-52	429.00

GENERAL ELECTRIC

VG-7910	244.95	CG-650	Call
VG-7920	254.95	CG-670	Call
VG-7925	259.95	CG-680	Call
VG-7500	209.00	CG-700	Call
VG-7610	225.00	CG-710	Call
VG-7615	229.00	CG-690	Call
VG-7620	235.00	CG-695	Call
VG-7675	265.00	CG-697	Call
VG-7685	299.00	CG-9911	699.95
VG-7980	369.95	CG-9915	749.95
VG-7985	399.00	CG-9920	899.95

Control Center 39.95

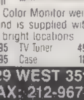
MAGNAVOX

VR-9700	219.95	CVK-300	639.00
VR-9912	209.00	CVK-310	849.95
VR-9925	209.00	CVK-312	Call
VR-9942	239.00	CVK-315	729.00
VR-9946	249.00	CVK-320	799.95
VR-9960	349.00	CVK-321	799.95
VR-9965	359.00	CVK-332	849.95
VR-9970	499.00	CVL-300	629.00
VR-9870	599.95	CVL-318	799.00
VR-9880	689.00	CVL-320	709.00
VR-3210	234.95	CVL-325	729.00
VR-3235	255.00	CVL-335	919.00
CRL-131	399.95	CVL-345	959.00
CRL-191	484.95	CVL-610	659.00

CITIZEN

P-422 TV	119.95	T-126 TV	124.95
T-226 TV	124.95	CBM-50CP	169.95

2200 Compact Disc 149.95
3000 Compact Disc 174.95



CITIZEN LCD
Color Video Monitor
$139.95
Now you can monitor your videos ■ you take them in Full Color. This 2.9" Color Monitor weighs just 5 ounces and is supplied with a hood for use in bright locations.

AC Adapter	21.95	TV Tuner	49.95
DC Car Cord	16.95	Case	18.50

VIDEO ACCS.

2.5 AH Battery Pack 39.95
Camcorder Battery 29.95 & up
Maxon Wirless Mic 99.95
Camtunes Adapter 39.95
Video Telecine Converter 19.99
Video Power Pak 29.95
Video Wide Angle Lens 39.95
Semi-Fisheye w/Macro 49.95
Video Telephoto 1.55X 44.95
Video Telephoto 2X 59.95
Video Telephoto 2.5X 95.00
Video Telephoto 4X 134.95
Video Telephoto 5X 149.95
Wide Angle & Telephoto Set 49.95
Video AC-DC Light 39.95
AC/DC Fan Cooled 79.95
500-W Fan Cooled 99.50
C Mount Camera Adapter 19.95
8mm Rewinder 39.95
Tape Rewinder 19.95
Tape Rewinder FF 29.95
Vertex DC Lite w/Bath 64.95
Vertex 2 in 1 Lens 49.95
Arkon Charger 49.95
D'charge Batt. D'charger 29.95
New Gemini Wireless Video Caster 79.95

AZDEN

AZDEN WIRELESS

WMS-10	64.95	WMS-40	124.95
WMS-200	54.95	ECV-330	37.50
WMS-30	74.95	WM.T-30 Mic	49.95
ECZ-660	44.95	ECZ-770	59.95

NEW WMS Pro 129.95
HS7V Headset/Boom 19.95
Special Effect Tape 19.95
VE-100 Editor 309.00
AVS20 Switcher/Mic Mixing 74.95
AVS-10 54.95 VPC-10 329.00
Transfer It 24.95

NADY

49 VR LT Wireless Mike 94.95
49 VR HT Wireless Mike 124.95
151 VR/LT Wireless Mike 250 144.95
151 VR/HT Wireless Mike 250 159.95
101 LT Wireless Mike System 219.95
101 HT Wireless Mike System 234.95
VCM-100 Video Boom Mike 59.95
NHM-200 Narrator Headset 19.95
AVM-300 Video Mixer 69.95

SIMA

Booster Box 24.95 Cordless Light 39.95
Campod 29.95 Camlight 2 47.95
Camlight 3 59.95 AC Camlite 36.50
New Sensor Light SL-4 77.95
Campack 50W Light System 66.95
AC/DC Camlight 49.95
4 Amp Hour Battery Pack 39.95
Replacement Lamps Call
Uni-Directional Mic 49.95
Sound Catcher 44.95
Mini Sound Catcher 72.95
Super Sound Catcher 119.95
Mixer Mike 36.95 ED IT-1 66.95
Cam-Mike 22.95 ED/IT-2 84.95
Sound Mixer 42.95
Sound Mixer Stereo 54.95
Video Prop Plus 24.95
Copy Kit 26.50
Tele & Wide Lens Set 79.95
Video Title Tabs 12.95
Sound Checker 9.95
Rewinder Fast Forward 49.95
ST-26 49.95 ST-30 76.95
Cam Pocket 24.95

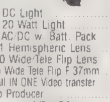
AMBICO

10 Amp Batt belt 64.95
V-0808 6.5 Batt Pack 49.95
Tele Cine Converter 24.95
Tele Cine Converter w Titling 29.95
Tele Cine Converter w Macro 44.00
Tele Print Converter 47.00
Directdor II Tele Cine 57.95
4x6 Teleprinter 52.95
Two in One Video Trans 59.95
Super Duper Stereo 29.95
Head Cleaning Cassette 9.95
V-0620 Zoom Microphone 59.95
V-0623 Wireless Microphone 59.95
V-0625 Wireless Lapel Mic 54.95
V-0628 Mike & Mixer 33.50
V-0629 AV Maestro 49.95
High Speed Rewinder 29.95
TV Decoder 64.95
Special Effects Generator 244.95
Titling F X Generator 549.00

VIVITAR

VIVITAR ACCESSORIES

VML-1 Video Light 37.95
IVL-1 Bounce Light 69.95
IVL-2 Light Kit 59.95
ZL-1 ZOOM Light 94.50
Standard Microphone 24.95
Telescopic Microphone 39.95
FM Wireless Microphone 59.95
VHS Wireless Microphone 119.95
VHS Rewinder 24.95
UVC-1 Uni Converter 54.95
Video Tripod V1000 49.95
V3000 69.95 V5000 85.00



OPTEX

CS-2000
Cam Support
49.95

VS-175 DC Light 59.00
VS-176 20 Watt Light 59.95
VS-812 AC/DC w. Batt. Pack 69.95
OVL-341 Hemispheric Lens 49.95
OVL-220 Wide/Tele Flip Lens 69.95
OVL-225 Wide Tele Flip F 37mm 74.95
VS-617 All IN ONE Video transfer 64.95
Televideo Producer 39.95

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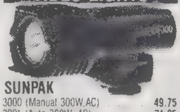
Turbo Batt. Charger Reconditioner 64.95
MS-2000 AUDIO Mixer 69.95
LV001 Auto Focus Wide tele Kit 44.95
CB100 Light Bracket F TR-5 19.95
980-TRX Cordless Infrar HeadPhone 49.95
RS700 8mm Rewinder w Head Cleaner 54.95

HAMA

Light Bracket 34.95
300 W Zoom Barndoors 149.95
Shoulder Support 45.00
Chest Support 49.00
Touring Set 52.00
Car Camera Support 69.95
Video Cut 11 799.95
Video Script 53 679.95

VIDEO LIGHTS



SUNPAK

3000 (Manual 300W,AC) 49.75
3001 (Auto 300W, AC) 74.95
6001 (Auto 600W,AC) 104.95
New Auto CV-300 109.95
New CV-20S Auto 69.95

CV-150	49.95	CL-5	49.95
CV-200	54.95	CL-6	49.95
CV-300	84.95	CL-7	34.95
CV-320	59.95	CL-8	34.95
CV-20S	34.95	RB-55	29.95
Xtra Bulb	24.50	RB-77	29.95

RB-77S Battery 54.95

Arc Video Lights

NEW 3000 LED
- Cordless operation
- 3-way power choice 50 minutes on 10 watt, 30 minutes on 20 watt, 18 minutes on 30 watt
- LED Nicad battery charge level indicator system
- 3 hour quick charge for 80% capacity

$109.95

COOL-LUX *No. 1 in Video Light*

LK-2000 Mini-Cool Standard 54.95
LK-2050 Mini-Cool AC-DC 74.95
LK-2200 Cool Kit No. 1 177.50
LK-2250 Colol Kit No 2 399.95
LK-2300 Cool Kit No. 3 399.95
LK-2100 Micro-Lux 34.95
LK-2150 Micro II 39.95
LK-2500 89.95
Cam Pack 79.95
Perfect Pack 99.95
LK-2350 Star Pak 599.95
HANEL ZL-1000 Zoom Light 99.95
DL-0207 Light 99.95
MI-1700 Mic 34.95
MI-1710 Zoom Mic 57.50
MI-1720 Tele Mic 44.95

OLYMPIC BATTERY PACKS

BC-3100 13 amp BELT 199.95
BC-3200 20 amp BELT 229.95
BC-3500 Fast Chrg 169.95
BC-3010 L 1.9 Batt 44.95
BC-3050 6.5 amp PACK 58.95
BC-3000 N-2.5 Battery Pack 73.50
AX-1400 L-1.4 Battery 44.95

BESCOR BATTERIES

20 AMP hrs 149.95
10 AMP hrs 84.50
Nicad Pak 104.95
13 AMP hrs 89.95

AMBICO LIGHTS

V-0806	104.95	V-0250	54.95
V-0170	34.95	0860	69.95
V-0200	37.50	0865	65.96
V-0195	50.95	V-0870	44.95
V-1000	39.95	V-8500	74.95
V-1500	49.95	V-0880	59.95
0804	69.95	V-0890	99.95

0816 Battery Outfit 109.00
V-0815 DC Power Light Kit 99.95
V-0850 One Gun Power Lite Set 79.95

REFLECTA QUARTZ LIGHTS

7402 Mini NC-20 64.95
7405 DR-100 100 Watt 134.95
7410 Super Light 300 Watt 54.95
7420 Reflecta 300 Watt 74.95
7425 GIS1010 650 Watt 79.95
7440 GLX 1006 1000 Watt 99.95
7445 Studio Light 8002 144.95

SMITH VICTOR

Q-250 SG video light 34.95
100w 12v light & Power Pack 84.95
M-150 150w light 39.95
100w DC light 39.95
M-75 AC DC Light 139.95

UNOMAT

DC-4000 89.95 DC-9000 129.95
LX-801 300WAC 109.95
LX-801 500W AC 119.95
LX-801 1MP AC 88.50
LX-801 Auto AC 99.95
LX-800 Auto AC 119.95

TOKINA

2010 89.95 2000 64.95

VIDEO TAPES

Maxell		TDK	
T120EX	2.99	T-30 HS	3.95
T120HGX GOLD	3.65	T-60 HS	4.15
T120XL HiFi	4.50	T-120 HS	2.99
T120RX-Pro	6.25	T-120 EHG	3.90
T160EX	5.90	T-120 HD	4.15
T160HGX GD	6.89	T-120 HiFi	4.40
ST 120SQ	7.80	T-160 HS	3.99
TC20EX	3.75	T-160 EHG	4.99
TC20HGX GD	3.99	ST-120 XP	7.75
TC20RX Pro	4.99	STC-20XP	7.50
ST-C20SQ	8.25	8mm 30	3.75
8mm 15	2.99	8mm 60	4.20
8mm 30	4.69	8mm 90	4.40
8mm 60	4.20	8mm 120	5.40
8mm 90	4.75	T-120 HDX Pro	6.50
8mm 120	5.50	TC-20 HDX Pro	4.79
8mm HGX120	7.49	TC-20EHG	3.99
8mm HGX 90	6.19	L-750 HS	3.19
8mm HGX 60	5.39	L-750 HKD	4.30
8mm HGX 30	4.69		

FUJI		Hi 8 TAPES	
T-120 HQ	2.95	Hi8 MP 120	8.25
T-120 SHG	4.15	Hi8 MP 90	6.50
T120 SHGHF	5.20	Hi8 MP 60	5.99
T120 XGP	6.95	Hi8 ME 120	15.99
ST-120	9.50	Hi8 ME 60	11.99
		Hi8 ME 20	8.99

SONY		RCA	
T-120 ES	2.99	T120 SHG	3.49
T-160 ES	4.15	T120	2.99
L-750 ES	3.25	ST120	9.95
8mm 60	3.99	STC120	9.49
8mm 90	4.50		
8mm 120	4.99		
Hi8 MP-120	8.50		

BASF		SCOTCH	
T-120	3.10	T120	3.50
T-120 HG	4.20	T120 Plus	4.50
T-160	3.95	T120 HiFi	5.80
		T120 Pro	7.00
		T120 Super	9.95

VIDEONICS

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Now You Can Make Professional Looking Movies. Complete With Titles, Graphics and Special Effects! Here's What DirectED Will Do For You **409.00**

EDIT: Arrange your favorite scenes in any order
TITLE: Built ■ character generator and internal graphics (9 type styles and 64 colors)
SPECIAL EFFECTS: 17 types of labels or wipes
LIBRARY: Index scenes for future use
EASY TO USE: On-screen instructions, wireless remote control plus previewing feature

Videonics Pro Ed Call
Production Assistant 89.95
Graphics Library 44.95
Home Video Equalizer Call
Direct Ed Plus Pal 599.95

VIVANCO

VCR-944 Video Switch Console Call
VCR-1044 Video Enhancer Call
VCR-2044 Video Processor Call
VCR-3044 Aud/Video Processor Call
VCR-4044 Aud/Video Processor Call

ELMO FILM TRANSFER

ST-180	484.95	TRV-R8	2299.95
Screen	449.95	TRV-35	1739.00
TRV-16	2439.00	TRV-16G	2799.95
TRV-S8	2299.95	TRV-35G	2099.95

Film Cleaner for Elmo 99.95

RAYNOX

SV-700 Pro Silde to Video Transfer 179.95

MFJ SPECIAL EFFECTS

MFJ1445 Special
MFJ1450 In Stock
MFJ1480 In Stock
MFJ1452 Color Video Processor Top Quality Results 299.95

JVC

CG-V60U Char Gen 164.95
JX-S 300 AV SVHS Swtchr 289.00
JXSV55 SVHS Prod Center 459.95
JXS-900 Remote Control AV S-VHS Switcher 649.95

VIDICRAFT

VDM-200 Image Enhancer/Color Processor 224.95
VPM-300S S-VHS Video Processor 31.95
PSW-500 ProSwitcher 449.95
VIDI VIEW Wireless Transmitter 124.95

VIDEOLINK

Copy Cam Video Enhancer 39.95
Copy Cam Plus Enhancer/Color Processor 89.95

FUTURE VIDEO

EC-1000 Pro Editor Call

VIDEO LENSES

TOKINA

WA 0.5	49.95	5.5 Tele	209.95
2x Tele	49.95	2.5-5x Zm	289.95
4x Tele	184.95	Lens Support	49.95

12X Super Telephoto 464.95
1.8 Super Compact Tele 54.95
1.4X & 0.7 Lens Set 69.95
Lens Set for TR5 69.95
0.5X Wide Angle Pro 59.95

SIGMA

0.45X Fish	75.	0.5 Wide	46.95
1.5 Tele	46.95	0.6 Pro	64.95
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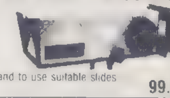

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7. If you receive damaged or improper merchandise, contact the advertiser as soon as possible.

8. Get a receipt from the shipper whenever you return merchandise.

9. Since VIDEO Magazine will not continue to accept advertising from businesses that have engaged in a regular pattern of unfair or improper dealing with our readers, try to determine which have been long-standing advertisers

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OFF THE AIR

Readers on verge of a nervous breakdown

We know the world of video is getting better, but success has a price. Frequently it's the little things. The irritating, infuriating flies in the ointment of progress that make us mad as hell because we can't do anything about them. At least, we don't *think* we can.

Below are some things about video that people complain about. The editors of *Video Magazine* would like to know which drive *you* crazy. Simply put a check mark beside each of the items listed that has this effect. Then send the completed page, or a photocopy, to: Drives Me Crazy, *Video Magazine*, 460 West 34 Street, New York, NY 10001.

We'll report the results of this reader survey in a future issue.

- ☐ Accidental video erasures
- ☐ Ads on movie tapes
- ☐ Badly dubbed foreign films
- ☐ Bad TV reception
- ☐ Beta snobs
- ☐ Blinking VCR clocks
- ☐ Cable TV prices
- ☐ Cable TV service
- ☐ "Call for price" camcorder ads
- ☐ Colorization
- ☐ Confusing blank tape grades
- ☐ Confusing instruction manuals
- ☐ Couch potatoes
- ☐ Damaged rental tapes
- ☐ EP-speed movie tapes

- ☐ Generation loss
- ☐ Gray-market goods with foreign-language instructions
- ☐ Hard-to-reach controls
- ☐ Hard-to-use controls
- ☐ HDTV
- ☐ Home shopping networks
- ☐ Home videos of UFOs
- ☐ Illegible subtitles
- ☐ Jane Fonda workout tapes
- ☐ Laser snobs
- ☐ Leased-time programs
- ☐ Letterboxing
- ☐ Losing track of what's on which tape
- ☐ Lost remotes
- ☐ Macrovision
- ☐ MPAA ratings
- ☐ Music videos
- ☐ Nerds who know everything
- ☐ Other people's vacation tapes
- ☐ Pornographic movies
- ☐ Remote control clutter
- ☐ Rental stores that close early
- ☐ Rental stores that don't have what you want
- ☐ R-rated versions of X-rated films
- ☐ Rewind fines
- ☐ Satellite dishes on front lawns
- ☐ Setting the program timer
- ☐ Shopping for equipment
- ☐ Too many wires
- ☐ Video-obsessed husband or wife
- ☐ Would-be censors
- ☐ Your neighbor's unfunniest home videos
- ☐ Other_____

_____

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